No. 18

METAL FORCES

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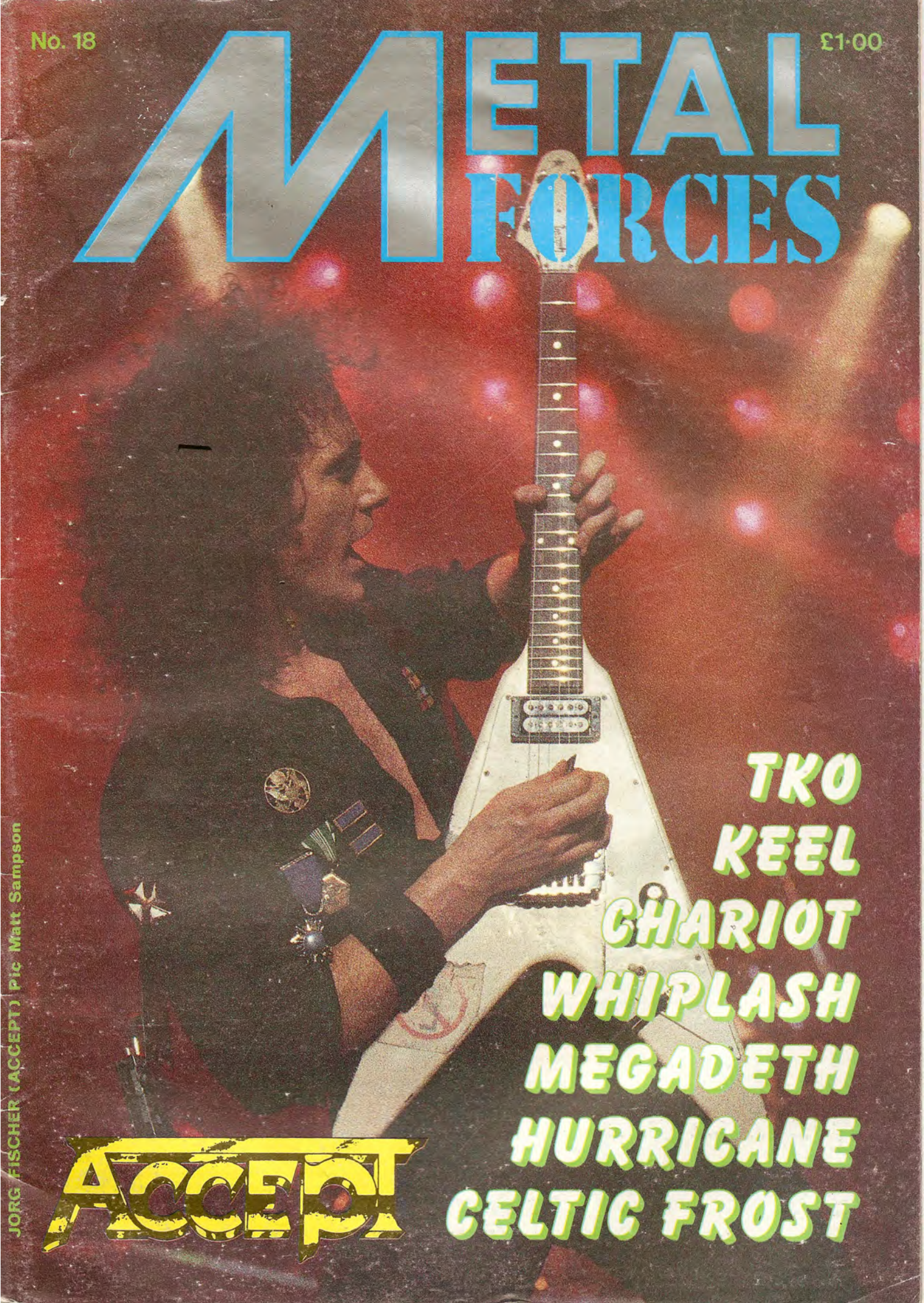

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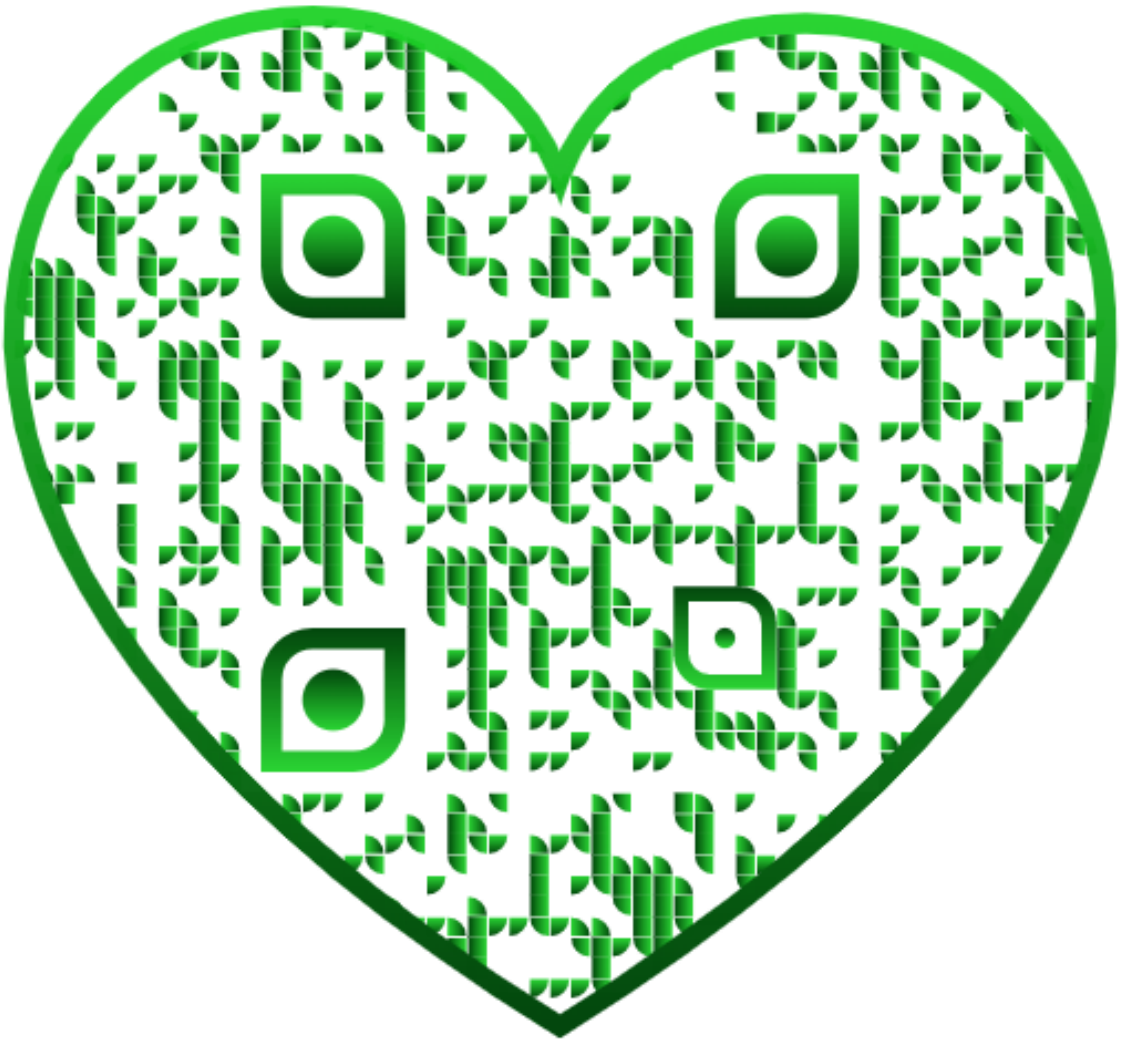
JORG FISCHER (ACCEPT) Pic Matt Sampson



EDITORIAL

As we approach our third birthday it's time once again for a big thank-you to all our readers, distributors, advertisers and the record companies who have supported METAL FORCES over the past three years, and helped put the magazine where it is today.

This issue sees METAL FORCES hitting the UK Newsagents for the first time, and we hope that those of you reading your first copy of of METAL FORCES enjoy what you read and stick with us for many issues to come.

The original intention of METAL FORCES was to focus on the huge up-coming metal talent worldwide which was all so often being overlooked by the mainstream press.

Our policy will remain the same to give you the best of all that's new and major, and remember if it's metal than you'll read about it first in METAL FORCES.

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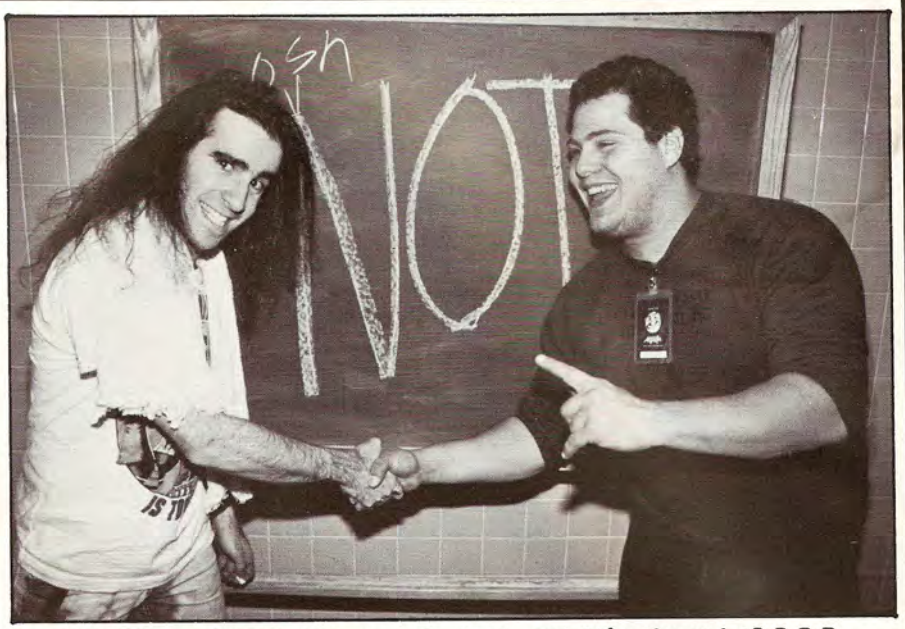

Pic Frank White

Scott'Not'Ian and Billy Milano shake hands and it's the end of S.O.D.

● It looks as though we've seen the last of **S.O.D. (STORMTROOPERS OF DEATH).** Despite the huge success of their controversial album "Speak English Or Die", which featured vocalist Billy Milano (M.O.D.), guitarist Scott'Not'Ian (ANTHRAX), bassist Dan Lilker (NUCLEAR ASSAULT) and drummer Charlie Benante (ANTHRAX), the band have decided not to carry on with any further projects under the S.O.D. moniker. The decision has been made due to the heavy commitments that each member has with their own bands (see other news items).

●**STRYPER** are currently in Los Angeles recording their third album "To Hell With The Devil" which should break the band worldwide following the band's label Enigma signing a distribution deal with Capitol Records. Meanwhile it's been reported that bassist Tim Gaines has left the band.

●**PANTERA's** vocalist Terrence Lee is reported to have recently left the band. Bad news for the Texan's on the verge of obtaining a major record deal eh?

●**TWISTED SISTER** drummer A.J.Pero looks likely to leave the band when their current tour ends to join his previous outfit **CITIES**, who recently parted company with Scott Duboys. Maybe this will be the line-up to get the band major attention?

●The title of **GRIM REAPER's** third album has been changed to "Night Of The Vampire" and will not now be released by Ebony until late summer. The band have also recorded a cover version of BLUE OYSTER CULT's classic "Don't Fear The Reaper" for possible inclusion on the albums US release by RCA.

●Vocalist Todd Giornesto has left Pennsylvania's **SLAMMER** (featured in MF 16) and formed a new band that goes under the monicker of **GIORNESTO.** The band hope to release their debut album in the autumn.

●**ANTHRAX,** who have just finished a short U.S. tour, are now working on their new album and are planning to release a 60 minute live video - recorded in Germany in May - as well as record a film soundtrack in the near future. The band have also been invited to be special guests on **METALLICA's** extensive European tour beginning in September, although ANTHRAX's acceptance of the offer has still to be confirmed.

●**PRETTY MAIDS** are currently in New York's Bearsville studios recording their new album, tentively titled "Future World", with producer Eddie Kramer.

●**RAVEN** release a new 5-track mini-album on Atlantic Records in the U.S. on 21st July. The mini-album entitled "Raven Mad" is reported to be a change in musical direction for RAVEN, departing from the commercial approach of their recent albums to a more "intense death metal" style.

●**ABBATOIR** have their second album "The Only Safe Place" released by Combat Records in August. The album - featuring new vocalist Mike Torres (ex-HERETIC) - will be released by Noise in Europe.

●Cleveland's **SHOK PARIS** are currently recording their second album. Entitled "Steel An' Starlight" the album features new drummer Jan Roll and is expected to be released by Auburn Records in the late summer.

Other forthcoming Auburn releases include new albums from **PURGATORY** "Tied To The Trax", **BREAKER** "Get Tough" and a compilation album featuring six new Cleveland bands together with new songs from **BREAKER, SHOK PARIS, PURGATORY** and **DESTRUCTOR** who are currently writing material for their second album.

●**SACRED BLADE** the Canadian band who were featured in our very first issue nearly three years ago, have their long awaited debut album "Of The Sun And Moon" released by Black Dragon in July. The French based label have also just released the debut album fron **DED ENGINE** entitled "Hot Shot".

●L.A. based metallists **HELLION** have signed a recording deal with New Renaissance Records and release their first full length album in July.

NEWSNEWSNEWSNEWSNEW

● **NUCLEAR ASSAULT** who feature ex-ANTHRAX and S.O.D. bassist Dan Lilker have their debut album "Game Over" released by Combat Records in the U.S. during August. This will be preceeded by the release of a 12" EP on 21st July. The EP will feature the title track "Brain Death" (taken from the album) together with two non-LP tracks "Final Flight" and "Demolition". Both the album and EP will be released by Under One Flag in Europe, whilst Combat are also planning to release a special NUCLEAR ASSAULT picture disc in the U.S. entitled "Butt F**k".

● Australian 5-piece thrash metal band **MORTAL SIN** have just begun recording their debut album entitled "Lookin' Into The Fire".

● New Jersey glam act **PHAROAH** are set to release their debut album "First Strike" on their own label shortly. Meanwhile, another Tri-state glam act causing a stir are **GODSEND.** The New York quarter, fronted by the outrageous Valori Steel could be the next big thing and maybe N.Y.C.'s answer to those Chicago killers **DIAMOND REXX.**

● Chicago metal act **ZNOWHITE** who are currently on a 35-date U.S. tour are planning to release a live EP entitled "Live Suicide" within the next few weeks.

● Guitarist Keith Alexander has left New York's **CARNIVORE** and formed a new band called **PRIMAL SCREAM.** The band, who have just recorded a three track demo entitled "The Outrage Continues", also feature drummer/lead vocalist Steve Alliano (ex-HELLICON) and bassist Rob Grahm (ex-BLACK VIRGIN).

● Oxford band **CHAIN REACTION** have a new demo available featuring "Out Of The Dark" (intro), "All Over The World" and "Kings Of The Dark". The tape costs £2.50 incl. p+p in the UK and Europe (£3.50 elsewhere) from CHAIN REACTION c/o John Rigg, 97 Iffley Road, Oxford, OX4 1EG, ENGLAND. Cheques/PO/IMO should be made payable to John Rigg.

● **LEGACY** the San Franciscan speed metallists have signed a recording deal with Megaforce Worldwide.

● **BLOODGOOD,** who have just released their debut album (see review in "M.O.V.") have parted company with drummer James Taylor who has left to pursue a band project of his own.

● German speed metallist's **HELLOWEEN** release a new 12"EP on Noise in August. The EP features a new studio track, "Judas", together with two live tracks "Victim Of Fate" and "Guardians".

KREATOR also have a 12"EP released by Noise in August entitled "Flag Of Hate". The title track is a new version of the song from the German thrashers first LP and will also feature two new numbers "Awakening Of The Gods" and "Take Their Lives".

In the US both EP's will be released as mini-LP's by Noise International, each featuring two additional tracks taken from earlier HELLOWEEN and KREATOR releases.

Other forthcoming rleases from Noise are the debut albums from Germany's **TANKARD** - "Zombie Attack" and **DEATH ROW** (previously known as SAMHAIN) - "Riders Of Doom". Noise also look set to sign **WATCHTOWER** from Texas and Japanese thrashers **CASBAH.**

● **FLOTSAM AND JETSAM,** the Phoenix metallists who were first featured in METAL FORCES No.14, have just released their debut LP "Doomsday For The Deceiver" on Metal Blade Records in the US and Roadrunner Records in Europe.

● A new London based record label are currently searching for bands "producing startlingly brilliant rock and metal". If your band meets these requirements then send your tapes to: L.C.B., 71 Collier Street, London, N1, ENGLAND.

● **EXXPLORER** have just finished recording their new album "Beg, Borrow And Steel". The LP will be released by Black Dragon Records in Europe and by Metal Blade in the U.S. "Symphonies Of Steel", the New Jersey band's debut album, will also be re-released in the U.S. by Metal Blade in the near future.

● **VHF,** featured in last issue's "Demolition", have replaced guitarist Paul Lewis with Hayden Palmer (ex-ZENITH). The band can be contacted at:- VHF c/o Derek Lyon, 3 Bredel House, Burgess St., London E14, ENGLAND.

● Swedish band **MANINNYA BLADE** have recorded 10 tracks for their debut album and are currently looking for a record deal. Anyone interested can write to: MANINNYA BLADE c/o Alvagen 40, 19143 Sollentuna, SWEDEN or phone (08) 929877.

● New Jersey metallist's **HADES** who have their debut album "Resisting Success" released by Torrid Records in September have four live cassettes for sale. The titles are 1) Live At The China Club, Jan 26th 1986. 2) Live At The China Club, March 23rd 1986. 3) HADES Weekend at Manhattans, May 1986. 4) Live At Fox Studios + Interview. Each cassette costs $6.00 and can be obtained by sending cheques or money orders (made payable to Dan Lorenzo) to: HADES, 276 Main Avenue, Clifton, NJ 07014, USA.

● Major rumour in the States is that **KISS** intend splitting from Phonogram when their contract comes up for renewal as the word is they aren't getting a great deal of support from the label, at least not Stateside.

● Not content with handling **KEEL's** "Final Frontier", **KISS'** Gene Simmons is currently producing the third album from **BLACK'N'BLUE** which will apparantly be considerably heavier than the second! In the meantime they're doing a Jonathan Cain song called "I'll Be There For You" for the movie "Out Of Bounds"!

New Jersey glam-metal quartet **WICKED SIN** will be releasing a single shortly entitled "Rock'n'Roll Party Queens". The band, comprised of Billy Gash (drums), Gary Javy (guitar), Rat Rage (vocals) and Ariel Lee (bass) will be featured in an upcoming issue.

DEFCON

● Californian power metallists **DEFCON** have now finalized their new line-up. Joining founding members Steve Halls (bass) and ex-METALLICA guitarist Lloyd Grant are Steve Williams (vocals), Patrick Scott (guitar) and Doug Clawson (drums).

DEFCON will have a track, "Red Light", featured on a compilation from New Renaissance Records being released in August. "Red Light" is from the bands demo (reviewed in MF17) which can be obtained by sending $3.00 (US) or $6.00 (Europe) to DEFCON, 16281 Honolulu Lane, Huntington Beach, CA 92649, USA.

● The new **NASTY SAVAGE** album will be entitled "Indulgence", some of the songs included will be "Stab In The Back", "Divination", "Distorted Fanatic" and "XXX".

● **VICIOUS BARREKA** who have just had their debut album "Outrage, Insanity And Profanity" released in Europe by Axe Killer Records have parted company with bassist Brian 'The Wolf' Ciccone. Ciccone who is quitting the music business has been replaced by Bob DeFayo.

● Ex-**HEATHEN** drummer Brad Sims is seeking to join/form an adventurous power metal band. He would consider relocating for the right band and is desperate for success. You can reach Brad by phoning (01) 735 9043.

● Finally but by no means least, METAL FORCES in conjunction with Garry Sharpe are promoting a special gig at the Loughborough Town Hall on Saturday 9th August. The show will be headlined by the recently re-formed **BUDGIE** with **GRIM REAPER, RANKELSON** and local band **XS** in support.

Tickets for the show, which starts at 7.00pm and ends at 12.00pm with late trains available on the main London-Sheffield line, costs £4.00 on the night or £3.00 in advance from Loughborough Town Hall box office. Advance tickets can also be obtained by sending a cheque/P.O. for £3.00 (made payable to A.G.SHARPE) together with a stamped addressed envelope to: 16 Montague Road, Broughton Astley, Leics, LE9 6RN.

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Pic Matt Sampson

BACKS TO THE WALL

Gambler GAZ SHARPE Talks To ACCEPT Bassist PETER BALTES

Witnessing photographer Matt Sampson spill coffee all over the table is an embaressment. As Rik Sayells (Dokken tour manager) rightly says - "Who is this guy?"

Watching Mick Brown talk however is an amazing experience. When do American's breath?

So here it is the history of the world, pocket sized edition courtesy of 'Wild' Mick Brown....

".... a 17-year-old kid took this! (photo on reverse of "Tooth & Nail") George said 'Well let's stand here in between these amps and we'll have some smoke' and we did it. Then look at this! (holding up the front cover of "Lock & Key"). Original huh! In fact we look like faggots on there. But hey, we're not OK! Look at this one though. Ha! Ha!!! (he grabs "Balls To The Wall"). This was a guy who used to work out backstage at ACCEPT gigs. "London Leatherboys" Ha! Ha!! Y'know all this "ACCEPT are gay" stuff came from the CRUE. Some photographer asked them both bands to pose in the showers - naked!! So ACCEPT said "Yeah, OK" and CRUE said "Uh-oh - flakes!!" Ha! Ha! Ha!! Actually Peter Baltes played all the bass parts on our first album. Juan only did "Paris Is Burning" and one other before he left to join RATT. I bet he's regretting that move! Ha! Ha! And, Ha! Ha! - I've gotta tell you this! When Jeff joined we only had twenty minutes to jam because we were using another bands equipment so we said "Well Jeff, what the hell - you're in!" Ha! Ha! Ha! We had to lip-synch this video for the "Breaking The Chains" song and Jeff turns and says "Hey you guys, do you realize this is the first time we've played together and it's not even for real." Ha! Ha! Ha! (picking up "Lock & Key" again). We look so much like fags on there! In fact we are all members of the Purple Helmet Club and all girls are purple collar workers! Ha! Ha! Ha!! More Coffee?"

Uh? ....er, yeah. In the cup this time Matt. It's hard to believe the zeal and all round enthusiasm the DOKKEN drummer has without ever being big-headed. He's curious about everything and quizzes me on the new PRIEST album, the ACCEPT album and what the audience will be like tonight. After sorting out details with ACCEPT's manager Gaby I rush back to the hotel to find Mick in the foyer chatting to a couple of fans. (Who had better of bought MF!!)

After checking out a tasty blonde in the swimming pool and taking in the details of John Mills (Mercia sound rock show man) latest wenching exploits it's time to interogate ACCEPT. (About time too, I was beginning to think that this was another f**kin' DOKKEN interview - Ed.) John gets Wolf and I get Peter.

When Mick was machine-gunning words at me I vaguely recall a mention of the ACCEPT man playing bass on DOKKEN's first album. Is it true? "Yeah, they re-mixed it and Juan played two songs because I was in Germany at the time. Then they lost their bass player so I did it."

It's been kept quiet though hasn't it? "Well they paid me so it was OK!" (I'm sure it was!)

Everybody and their Grandmother must know by now that ACCEPT have a mini-live album out. Emphasis on the 'live' as well - strictly no overdubs. I wish more bands could be so honest. Rightly so it's much in demand as it was for Japan only originally. (George Lynch - "Have you got a copy of ACCEPT's live album you could let me have?" Buy your own George.) So how long 'till the full-blown double live? "We are definately recording shows on this tour" says Peter. "Europe, Japan and America for a possible live album."

OK, here's the crunch. Are ACCEPT gay? That titanic "Balls To The Wall" LP has a queer cover, strange songs and even stranger lyrics. Peter is surprizingly frank on what must be a touchy subject. "It was the song "London Leatherboys" which made everybody think we were a gay band or something. But we're not! We had that cover because we thought it was provocative which we wanted for our first concept album. We've continued that with "Metal Heart" and now "Russian Roulette". That "BTTW" album was about the situtation everyone finds themselves in when they are knocked down y'know."

What's the concept behind "Turn Me On"? Sounds like a quick groupie grope in the dressing room to me! "Mmmmmm" he muses a while before answering. "Ok. That song was about...er..OK, I admit it was about me! Something like that happened so we wrote a song about it."

What about "Lovechild"? "That's about the problems that gay people face. It's not an official gay song or anything. Just to describe how it feels and how it comes across."

Another weird one is "Teach Us To Survive" off the "Metal Heart" LP. Not exactly standard metal formula with all the finger

snapping and jazz. "True. It was written for a film soundtrack in the States with GOLDEN EARRING and loads of other bands. There were problems with the companies (CBS and Warner) so it was never used. When we were doing "MH" we had this song and put it on. It's a good song, it's different. I played an acoustic bass and Wolfie played a very old guitar for the jazzy parts."

Where did you get the idea for the almost East European melodies in "Princess Of The Dawn"? It sounds like a very heavy Rumanian folk song to me? "That was one of the first songs where we used the da-diddy-da-diddy-da stuff and we've continued with that on the new stuff even. We use those melodies because we've always tried to be different. The classical Beethoven stuff was the next step, to see if we could play those songs with our instruments, so it sounds like ACCEPT but still Beethoven as well."

How did you feel about the fact that everyone had demo tapes of "Restless And Wild" three months (more like ten months - Ed.) before the LP came out? "I never heard about that!" he states looking very surprized. "I think it was the thousand hands situation where our managers and friends all had a tape and were making copies of it. Probably the Dutch radio got a copy, they're very quick on things like that!"

You had out the excellent "Breaker" album before so why do you think it took "RAW" to break you? "It was just the timing. We had done little tours of the Netherlands, not even a club tour of Germany because there was no possibility. Then we toured the first time with PRIEST which gave us the breakthrough in Britain and in Europe."

At Donnington you spend most of the set trying to trip each other up and fighting onstage. Why? "It's just fun, we always do that, part of the show."

It must be difficult for Wolf or Jorg to play lead if Udo's trying to push them over all the time! "They may miss a few notes. Who the hell cares? It makes the show wilder. We had a kind of choreography but now we do it automatically onstage. Even with the new songs we didn't rehearse so much. It's just a certain rhythm and you start doing it, makes it more powerful."

OK, now here's a difficult one for him. It wasn't so long ago that rumours spread of Udo's departure from the band and ACCEPT's imminent split. Well.."Not at all!" he exclaims forcibly. "There were rumours floating around when Udo produced the RAVEN album, a lot of people thought he might leave the band. I don't know where that came from but you can't stop rumours once they start. Udo has stopped the production now anyway, it was just that Michael Wagener was an old friend."

Ah-ha! What about FAITHFUL BREATH's "Gold'n'Glory" album for which Udo gets a production credit? "He wasn't really involved in that." he says trying to look as honest as possible! "He was just sitting next to Michael, they wanted him there because he was a name."

I enquire as to the band's feelings when reading articles on up and coming Deutschlanders when the inevitable "We don't want to go commercial like ACCEPT or SCORPIONS" line is wheeled out. "I think it's funny!" he laughs before explaining. "As long as a band is underground they're great. When they grow up everybody says they are then commercial - it's bullshit!! If you sell records it doesn't mean you're now commercial. On the new one we've definately gone back to "Breaker" and "BTTW", we are getting tougher with each album. If we had stuck with the early stuff then no one would listen to us now. They constantly compare us to thrash metal or whatever but you have to progresss and grow or you'll get nowhere."

I couldn't agree more. The cold fact is that ACCEPT are getting toughter as Peter says... Check those guitars on the early albums to what they're hammering out these days and there's no comparison. There seems to be an ugly elitism in metal today, if the band is small they're cool but three albums down the line the rejection factor hits fast. It's happened with ACCEPT, PRIEST, UFO, GIRLSCHOOL and MOTORHEAD and to my mind it stinks!! Metal is about being f**king loud and possessing talent. That talent is hopefully why it's weathered the storm against the flood of pop shit. I'm all for promoting young metal acts but not at the expense of those that have showed the way. OK? Lecture over.

Right Peter, in not more than a hundred words tell us about the new album and you could win a feature in METAL FORCES!

"This is an anti-war album which is why Stefan is showing Udo the gun on the cover, it means - go and play the game y'know, what a silly game it is. One will die definately. "TV War" is about people sitting in front of the TV with people dying and they don't even react anymore, they're already full of that so they don't react anymore. You see it everyday now. If the TV announced they'd just dropped the bomb above your head they would probably just change channels!" He's got a point here. He should watch the "A-Team" coz no-one ever gets killed!

"There is a song about religion as well. How the Church makes people believe in things they shouldn't do. It says in the bible you should not kill your brother but they say it's OK to kill him so long as he likes something you don't. The church as always supported wars but anyone who believes in the bible shouldn't become a soldier, everyone does it though. There's also a Vietnam song and one about Aids as well." I suppose a cover of the gay anthem by UFO on this subject is next. Imagine ACCEPT singing "Rock's Bottom"!!

That winds it up as well as I had to belt across Brum to catch DOKKEN do their thing. I won't mention ACCEPT's live outing as the 'Buddah Of Metal' Bernard Doe tells me that's someone elses job. What I will say is that Udo's piggy snorts at 30,000 watts was excrutiatingly wonderful! (Oh, and Bernard, can Matt have danger money as bouncers have a habit nowadays of throwing wayward fans on his head. Maybe it was Mick Brown's revenge - "Hey you bouncer, see that guy with the camera? He spilt coffee all over me. Throw a few fans on his head for me will'ya.")

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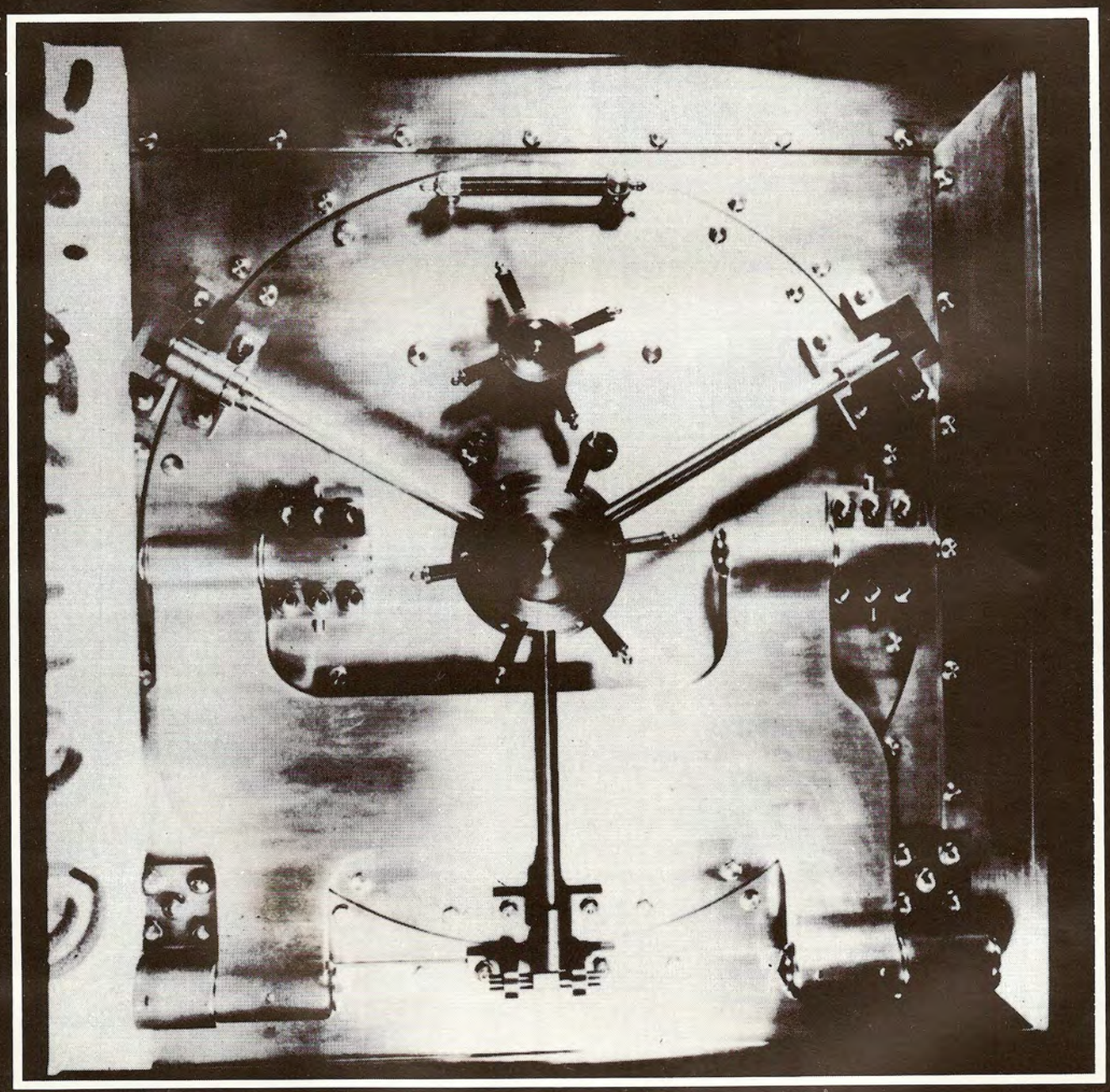

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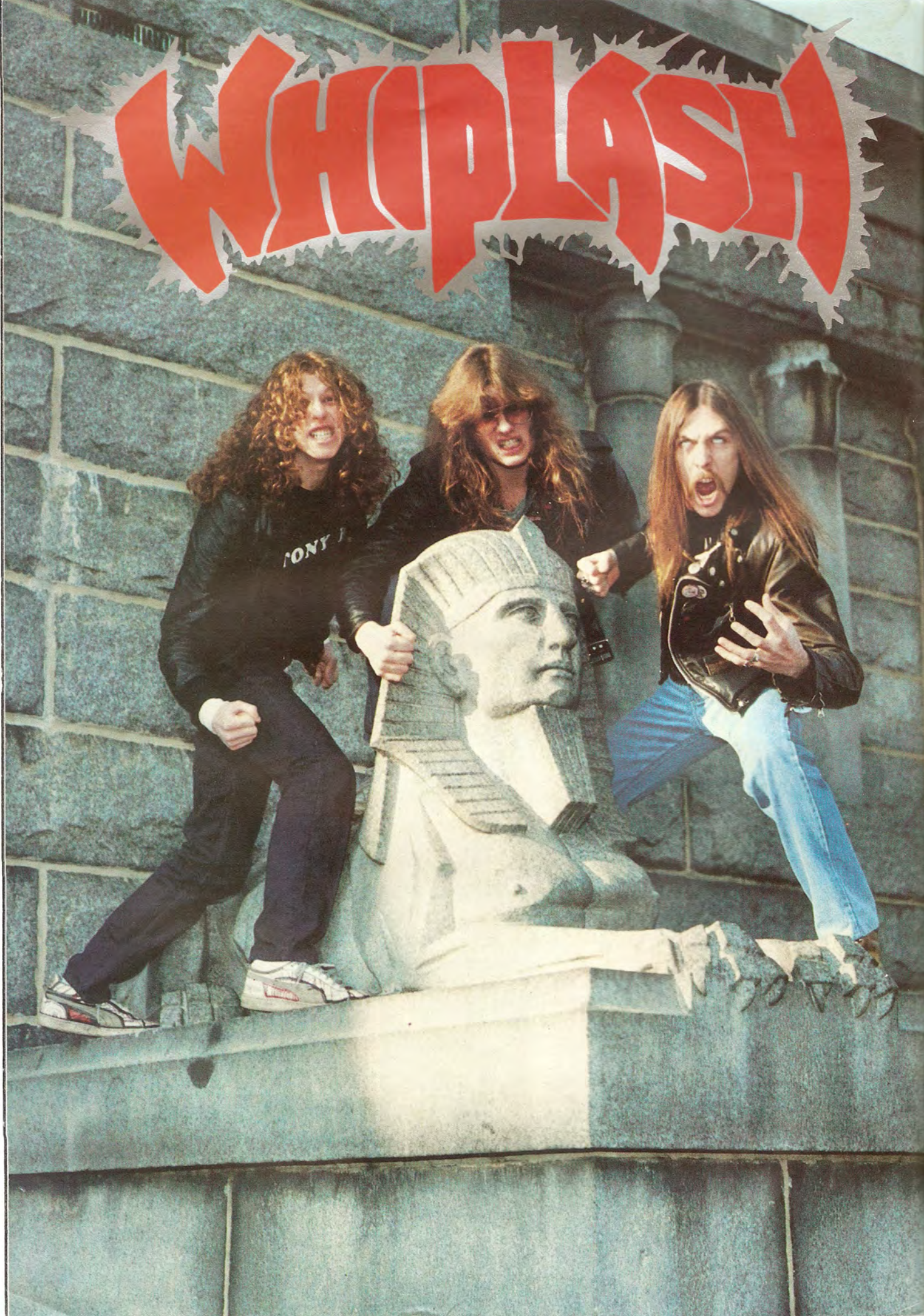
WHIPLASH

CRACK THE WHIP

BERNARD DOE Gets The Message In Blood From Tony Portaro

With thrash metal such an "in thing" amongst the worldwide underground hordes, it's no surprise that just about any band who play at 100mph or faster is getting signed up by many of the independent labels hoping for a quick killing. The problem is that the market is now getting so saturated, and with so much poor material being released - let's face it only about one in five thrash bands being signed, really deserve a record deal at this stage in their careers - it looks as though thrash will continue to be labelled as talentless by the mainstream metal audience, instead of making further headway in gaining commercial acceptance (and by commercial I mean getting more popular - not selling out). Still with the likes of SLAYER and EXODUS leading the way, whose to say that the goal cannot be achieved? If of course there was ever a goal in the first place, which I sometimes wonder with the pathetic attitude of some thrashers. Is there really any fans out there who want thrash to get big?

Anyway New Jersey's WHIPLASH are one band who certainly did deserve a record deal. Their debut album for Roadrunner, "Power And Pain", is for me one of the best thrash releases of '86 so far, boasting such intense classics as "Message In Blood", "Stirring The Cauldron" and "Spit On Your Grave".

WHIPLASH were formed back in 1984 by ex-JACKHAMMER members Tony Portaro (guitar), Rob Harding (bass) and Tony J. Scaglione (drums). They were later joined by vocalist Mike Orosz.

The band recorded their first demo "Full Force" and in August '84 planned to release a limited edition two track flexi-disc featuring "Ruthless" and "In The Line Of Fire". Unfortunately those plans had to be scrapped as Tony Portaro explains: "Well Mike Orosz wouldn't put up his share for the costs of the flexi, so we couldn't do it. Mike just wasn't dedicated enough to WHIPLASH - he often failed to turn up for rehearsals - so eventually we asked him to leave."

Around the time of Orosz's departure bassist Rob Harding was also asked to leave - "We're still friends with Rob" says Tony "but as a bass player he just wasn't really right for WHIPLASH".

Undetered, Tony Portaro and Tony J. Scaglione went into the studio to record a new demo "Thunderstruck" with Portaro taking care of bass and vocal duties as well as supplying all guitar work. Soon after the demo was completed, ex-METAL DISCIPLES bassist Tony Bono joined the band to complete the current line-up.

The demo (reviewed in MF9) gained WHIPLASH a lot of new fans worldwide and also much interest from the record labels. Tony: "We had written contracts from a number of companies like Passport, New Renaissance, Axe Killer and Combat - Metal Blade were also interested - but the Roadrunner offer looked the best deal and they were prepared to bargin over the contract. So we got a lawyer in New York City to look over the contract and he changed everything into our favour and the deal has worked our really well."

Compared with those earlier demos, the "Power And Pain" album was generally a lot more thrashier. A direction that occured following the bands trip to San Francisco for a gig or two. "The Bay Area bands have a big influence on us, and when we got back from San Francisco we immediately wrote three songs for the album - "Warmonger", "Message In Blood" and "Red Bomb".

"Some of our newer material though is a lot different from the album. One song we do live, called "Eternal Life", features some classical picking and has much slower power chords."

So how does Tony see WHIPLASH's musical direction developing in the future? "Well we want our songs to get heavier but at the same time keep the melody in our music; to have the definition showing to highlight some musical ability. But whilst we are working towards that, we will also keep some songs with that rawer sound to prove to people that we're still sticking to our roots.

"Like any band we want to grow musically and I've recently been practising some classical guitar reading, which I want to incorporate more of into our music."

Classical guitar with thrash? Well I don't think there's any chance of WHIPLASH wimping out in any way, Tony Portaro has the music too much in his blood to do that. But with all the new up-coming thrash bands hot on their heels, WHIPLASH realize they need to develop to survive when the thrash bubble bursts, and that I'm sure they can do without deserting those roots.

For more band info write to: WHIPLASH, Powerthrashing Death Brigade, 39F Brookside Drive, Clifton, NJ 07012, USA.

Footnote: Just as METAL FORCES was going to press unconfirmed reports suggested that Tony J. Scaglione and Tony Bono had left the band leaving the future of Tony Portaro and WHIPLASH very uncertain. More news in the next issue.

Any bands who wish to be included in "DEMOLITION" should send a tape, photo and full band biography to METAL FORCES, "Demolition", 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

If demos are available to the public please give all relevent information including cost of postage to foreign lands.

WARLOCK

Expecting to see a photo of Doro with this piece eh? Bad luck. This version of WARLOCK come from Arlington in Texas and reckon that they own the copyright for the name in the United States. I wonder if they'd be inclined to change it if Phonogram decided to wave a fat cheque in their faces so that they could break the German act over there?

Anyway, these boys were provoked into offering their demo to us upon hearing that good buddies PANTERA were in line for a cover feature (see MF16), going so far as to suggest that they're just as popular locally and draw bigger crowds! I'll give them the benefit of the doubt on that score but I don't think they're as good as the metal magic men.

Formed as long ago as 1981 the line-up currently boasts Jerry Warden (vocals), Rick Perry (guitar), Eric Roy (bass) and Les Choake (drums). They suffer from a poor production (but I guess they don't have quite as much cash as PANTERA to splash out on lavishly produced demo's) and, I suspect, the music doesn't really do 'em justice on this demo. I have a strong suspicion they're capable of much better. There are elements of PANTERA type metal evident, even in the opening onslaught of "Hotter Than Fire". I detect bits'n'pieces of KISS, MOTLEY CRUE and even TED NUGENT. Unbelievable eh?!!?! And anybody in the bombasting glam bang of Pennsylvania's TEEZE will probably dig the shit out of WARLOCK. And I like TEEZE.... so draw your own conclusion as to how I rate WARLOCK.

If there are any criticisms I'd have to suggest that Jerry Warden be more up-front as a vocalist but then again this demo could give a false impression and he may just be up to standard anyway. The other cuts "She Knows How To Rock", "Name Your Poison" and "End Of The Line" are all slabs of good party metal. "Do You Want Some Candy Kiddies?" - "Thrash, Trash and looking' for Gash". Pity they didn't send a contact address.

DAVE REYNOLDS

CRISTAL Y ACERO

Possibly one of the most interesting bands, not to mention obscure, to be featured in these pages. CRISTAL Y ACERO (or C+A as they're known. Wonder if they know that's the name of a major clothes department store over here!?!) hail from Mexico. Proof that, to use a well used Heineken advertising slogan, MF reaches the parts other metal magazines don't reach?!

Technically C+A shouldn't merit a "Demo-lition" feature because they've got three albums out, but as I only have a sort of compilation tape to play with, then I guess they can get away with it... just this once. I'll tell you something these guys are no joke - they are very good indeed. If you know how unbelievable BOW WOW's "Signal Fire" album is then you'll have a very good idea as to how C+A sound like.

Here's a little history. The band were formed in 1980 and released their self-titled debut album in 1983. This record interested Mexico's most important theatre producer who invited them to put together a rock opera by the name of "Kuman" which proved a considerable success, spawning a soundtrack album in 1984 and a follow-up show called "Asterttron" which involved the use of a spectacular stage show. A third album has recently been issued, entitled "Espadas De Cristal" (which means "Metal Swords") and it's this record that most of the material on tape comes from.

C+A consist of Icar Smith (guitars, vocals); Samuel Shapiro (drums) and Ruben Fuentes (bass) and we're not talking about any amateur hour kiddie group. These guys mean serious business and, quite frankly, the music is more consistent than the BOW WOW style and if they were picked up for release in Europe they'd do very well indeed, and not just in novelty value. They sing in English and Spanish, but not at the same time (in fact they out-play ANY Spanish act I've ever heard), and if I can lay my hands on their three albums I'll be a happy man, especially the most recent album 'cos songs such as "Heavy Metal Kids", "Espadas De Cristal" and "Soy Un Hombre" from the "Kuman" album are great. Discovery of the month? Possibly the year too!

C+A Fan Club: San Luis Potosi 180-5, Col. Roma, Mexico, D.F., MEXICO.

DAVE REYNOLDS

KUBLAI KHAN

KUBLAI KHAN were formed by guitarist Greg Handevidt who was once a member of MEGADETH in their early days. Joining Greg are Kevin Idso (guitar), Mike Liska (bass) and John Fedde (drums).

The bands biography claims that KUBLAI KHAN "will rip out your heart and shove it right down your throat". Well their recent three-track demo didn't exactly do that for me, but it does show potential.

Needless to say that "Death Breath", "Passing Away" and "Battle Hymn (The Centurian)" are all delivered at thrash speed, and although the quality of the tape is very poor, it certainly lays the foundations for a successful future. Check 'em out.

KUBLAI KHAN, 503 W.Saratoga, Marshall, MN 52658, USA.

BERNARD DOE

MICHAEL SHINE

Here's another blockbusting metal demo to get my adrenalin flowing. This is essentially a vocal demo to highlight the vocal talents of Mr. Michael Shine but, as he says himself, it's good enough to be recieved in its own right as a 'band' project. In this instance the 'band' is called KILAFORCE, made up of Michael Shine on vocals; Bruce Austin on bass; Cozy Tressler on drums and Dennis Connelly on guitar. The five track demo is pretty gutsy, metal, loud'n'proud. Shine's vocals remind me a little of DRUID's Eric Sager (another guy into 'projects'). Connelly sounds one helluva guitar player coming across like an express train with some ass-kicking riffs and solo's, nowhere more so than on "Scarface" or "Kilaforce" (a brilliant opening number). Check out the ever so heavy atmospherics of "Revenge Of The Ripper" too.

OK, Michael I'll give you some advice. This stuff is so good if I were you I'd keep this little project of yours together and see how far you get with it. I am greatly impressed.

Write to: MICHAEL SHINE, P.O.Box 1559, Melville, New York, 11747, USA.

DAVE REYNOLDS

DOLL

Kery Doll and myself go back quite a way - in fact nearly two years. Before then I had been semi-impressed by his picture disc EP, now twenty thousand phone calls on I recieve a nine-track demo, which was recorded on a four track, so obviously the quality isn't up to scratch. But where the quality is in doubt, the material certainly isn't.

As far as band history goes, well Kery Doll was a member of pomp/pop outfit RISE who released a couple of classic singles years back, Vince Gilbert now in JAG WIRE was also a member of RISE. After RISE fell apart Kery formed KERY DOLL with Tony Black. At one time the band featured a female guitarist and members of ST. VALENTINE.

DOLL was formed on Halloween 1984 featuring Kery (vocals), Tony Black (bass), Aeriel Stiles (guitar) and Philip Daic (drums). Six months ago the band added bassist Michael Alice after the departure of Tony Black. Michael had previously featured in Ohio band LUST who had opened for the GODZ. Now GODZ mainman Eric Moore has expressed an interest in producing a DOLL disc.

So what of DOLL's music? Well it's a weird bag, idea wise I guess the band isn't a million miles away from WRATHCHILD. But musically DOLL is more on a par with CRUE; check out "Shock The World" the bands anthem. Hilariously over the top backing vocals turn this number into something special.

Elsewhere rave wise is "Electric Boys With Electric Toys", which is more mayhemic fun, and also an overblown bersion of "Firehouse" the KISS classic, which closes the tape in fine style. I suggest if you're kinky or like things a little extrovert in style then contact. DOLL House, Box 411, Maywood, CA 90270, USA.

KELV HELLRAZER

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MAYHEM

Hardly an original name eh? Why is it that there's so many bands who are using the same name as countless others? What happened to originality and imagination? This mob come from Italy and are yes, another of the hopeful acts trying to attract the masses to pizza metal. Actually they're quite good and are even give a seal of approval from Bernard. Aren't they the lucky ones eh?! A demo entitled "Kick Ass Rock'n'Roll" arrived at MF HQ recently, a four track affair containing "Chain Mail", "Wake Up This Weary Nation", "Degree XIII" and "Got To Rock'n'Roll". It is in fact pretty good and doesn't sound European apart from the Mad Man Axel (Bodine) impressions of vocalist Jay Luke Lombardi. The band is completed by Rudy Costa and Mark K. Ace (guitars), Roxxi Roll (drums) and Ray Spray (bass). Check'em out.

Write to: MAYHEM, Gianluca Sposito - Via G.D'Avarna 21, 00151 Rome, ITALY.

DAVE REYNOLDS

SIXTY NINE

A provocative name from one of California's up'n'coming acts. I first heard this band on the New Renaissance compilation "Metal Madness Volume One" which featured the excellent "Sunset Nights" (featured on this demo), and also contributed to New Renaissance's "California's Best Metal" album also with "Tearin' My Heart" (also on this demo). Which leaves me with "Give It All You Got!" as the only track I've not yet heard.

SIXTY NINE have the distinction of having an incredible drummer and a strong English sounding vocalist and I'm fully behind the promotion of this band 'cos they have considerable talent that urgently requires a record contract.

The band are Richie Gonzales (drums); Randy Montgomery (bass), Rich Ortiz (vocals), Bumper Renga (guitar) and Mark Villaqomez (guitar).

Now, if only they can get ASSASSIN to write to me with their demo then future coverage is assured!!

Write to: SIXTY NINE c/o David Yesnick, P.O.Box 7000-123, Ranco Palos Verdes, CA 90274, USA.

DAVE REYNOLDS

ROYAL TEAZE

Another bunch of L.A.sters whose line-up consists of: G.G. Spolt (lead vocals/guitars), Kurt Radmaker (bass), Mike March (drums) and Tommy Angell (guitar).

"1 Nite Love Affair" hits the demo off; this is pure rock'n'roll with a punky edge. "7+7" begins with a funk style rap and then heads into a VAN HALEN style rocker. G.G. Spolt sounds remarkably like Mr. Lee Roth.

"Virgin Island" is a bit of a throwaway pop song, kinda infectious for those with obscure tastes. "U Turn Me On" is pure brilliance with it's rap style vocal, while "(Let's) Make It" is very rock'n'roll and a bit hard to make out at times.

Apparently the band have made a new demo and a video for "7+7" which I wouldn't mind seeing. All in all not a bad demo, although production could have been better; worth checkin' these TEAZErs out for "U Turn Me On".

ROYAL TEAZE, c/o 1430 East Lincoln No. 8, Anaheim, CA 92805, USA.

KELV HELLRAZER

JETBOY

Why do I need to write about these guys again? It's about as obvious that these guys will be big as it is that SIGUE SIGUE SPUTNIK can't play. Vocalist Micky Finn recently was on the front cover of B.A.M. with Bret 'Demi-God' Michaels. Micky now sports the most wackiest hair style this side of Tony James.

JETBOY continue to walk the fine line between glitter and punk, with a healthy dose of sex added in between. The line-up is unchanged since our last meeting: Micky Fin (lead vocals), Todd Crew (bass), Fernie Rod (lead guitar), Billy Rowe (rhythm guitar) and Ron Tosten (drums).

The cutz are as hot as last time. "More You Cut Me" has hints of AEROSMITH and I love every second. "Bad Disease" kicks ass glitter style as does "Fire In My Head", while the band close with a killer rendition of "Little Teaser". JETBOY seem to have lost their HANOI ROCKS sound a bit, which is good by me. This lot should be signed by the time you read this cause they are hot. Be an elitist now and write to them before it's too late.

JETBOY, c/o Bridgitte Wright, ECNA Management, 9000 Sunset Blvd No. 405, Los Angeles, CA 90069, USA.

KELV HELLRAZER

HOLLOW INSTINCT

From Lakeside, Oregon comes HOLLOW INSTINCT, a band that features the editor of Heavy Heroes fanzine, Adem Tepedelen on bass, along with Pete Buzzelle (drums), Duncan Prescott (guitar) and Kurt Smith (vocals).

What the band lacks in production they more than make up for with enthusiasm. They've got a pretty unusual musical approach that I find rather hard to describe. Best check it out for yourselves and see what you think.

The band's most recent demo features the distinctive voice of Smith on "Anything For Action", "Looking For A Thrill" and "Merciless Death". This latter track is probably the most intense of the three and could possibly be an indicator as to the band's true direction because HOLLOW INSTINCT are planning to record a few of their newer songs in the near future. Write to: HOLLOW INSTINCT c/o Adem Tepedelen, P.O.Box 296, Lakeside, Oregon, 97449, USA.

DAVE REYNOLDS

STIFF

STIFF hail from Houston Texas, but I actually found out about them through a B.A.M. ad whilst they were hitting California. STIFF are managed by John Blostrom who worked with LIC (where are they now John?) and also represents the shit hot SWEET SAVAGE. In fact lead guitarist Mikel Scott used to be a member of SWEET SAVAGE.

STIFF was formed in 1982 by guitarist John Ster and bassist Rob Steimle. In 1984 Ron Taylor joined the band on lead vocals, but it wasn't until 1985 that the line-up was completed by lead guitarist Mikel Scott and drummer Kenny Sizelove (good name eh?)

The band has apparently picked up a huge following all over America with its brand of 'Happy Metal'. I can quite believe this because on my recent trip of Davenport, Iowa, I saw loads of people wearing STIFF t.shirts, and loads of girls seem to favour the band especially vocalist Ron Taylor. I'm told by regulars at Bethovens that STIFF are the best thing ever to hit the Mid-West being more akin to POISON live than anything else.

So what about on tape, do they cut it? Well it's hard to tell. It seems like they have the makings of something hot, the two tracks available "Dancer" and "So Far Away" are prime examples of "Happy Metal" if ever I heard it, being boring the band certainly is a cross between DEF LEPPARD and SURVIVOR.

I can't help thinking that these guys can do better than this, judging from what I heard in Iowa. I would definately like to hear something more from STIFF as I have the feeling they have the makings of something very special indeed. I'm really annoyed that I missed STIFF live. I'm sure I could have started something off for the guys (Careful with that ego Kelv - Ed.) In the meantime write to STIFF and see if you can suss out if these guys are gonna be huge?

STIFF c/o American Bands Management, 5870 Hwy, 6 North Suite, Houston, Texas, 77084 USA.

KELV HELLRAZER

ARAGON

At first glance I thought this was a resurrection of ARAGON (one of Neat's classic NWOBHM bands). Sadly 'twas not to be. Mind you, this East Sussex act aren't too bad, featuring on this demo a pretty well rounded sound and a female vocalist called Sue Tyler, who in fact was borrowed from a fellow Sussex band called RAM. The average age of the group is only 19 and for a band that young they sound really good. At present they're looking for a permanent vocalist (can't Sue Tyler be persuaded to join following exposure such as this?!) so anybody interested in the vacant spot or the demo, a one track affair entitled "Tomorrow Never Comes" should contact ARAGON, 21 Heighton Road, Denton, Newhaven, East Sussex, BN9 ORB, ENGLAND. Might I suggest that they could well be one of the better British metal acts that have surfaced in recent months and they could do with some support?

DAVE REYNOLDS

CHINA

Pic Marietta Durst

CHINA is a hot little glam outfit that has recently crept out of nowhere and managed to get themselves a feature in B.A.M.'s recent glam special outdoing rival acts: RUBY SLIPPERS, GUNS'N'ROSES and ST. VALENTINE who were nowhere to be seen. C'mon guys get your acts together.

CHINA was formerly known as BARBIE and ended up getting sued by Mattel and the guys came out of it twelve thousand dollars better off! The biggest plus for me is that CHINA features ex-ACTRESS lunatic Corey 'Madonna' L'Amour. I bet Corey has nothing but smiles on his face, cause CHINA are going places, whilst Ace Steele's mob are on their 125th line-up (bitch eh, Ace). Still it could really happen on line up 126.

Apart from Corey on bass, CHINA also has: Jim Torgeson (guitars), Clark James (vocals) and Steven Bentley (drums).

"Welcome To Heartbreak City" hits off this four tracker. A fine rocker enhanced by Clark James' punky vocal arrangements and excellent synth drum fills by Steven Bentley. "Candice" is far more laid back in the style of BILLY IDOL. Danceable well played trash would be the best way to describe this little ditty.

"Love In Cold Blood" and "Too Good For Heaven" are hot blooded rockers more akin to prime BLACK'N'BLUE than anything else.

Impressed by these four cuts I sure am. I am equally impressed by band leader Jim Torgeson who seems to be a guy with his head screwed on. His recent description in B.A.M. of MOTLEY CRUE being "Nikki Sixx taking a stud drummer, a shit singer and a shit guitarist and making them into the L.A. success story" was something else. You can contact CHINA c/o 503 N.Alpine Drive, Beverly Hills, CA 90210, USA.

KELV HELLRAZER

50-50

"50-50 are not 'Heavy Metal', nor are they 'Pop' or 'Glam'. To try to pigeonhole this band would be doing them an injustice." Actually to try to pigeonhole this band is difficult, 'cos they bored me to tears. There are elements of HANOI ROCKS present but this is possibly because vocalist Tim Hague sounds a little like Mike Monroe... but HANOI ROCKS don't bore me to tears. The two track demo has kind of a heavy semi-ballad, "Alone In The Night", but not the kind of stuff that interests me at all and also a sort of metal TEARDROP EXPLODES track called "Nine To Five". Quirky if anything. 50-50 are: Tim Hague (vocals); Baz Creese (drums); Pete Turner (guitar) and Graham Moss (bass).

Write to: Brett Whitehead, 27 Catherine St., Hazel Grove, Stockport, Cheshire, SK7 4BR, ENGLAND.

DAVE REYNOLDS

DEATH

Pic Krystal Mahoney

CHUCK [DEATH]

DEATH hardly require any introduction to a majority of our readers. The Florida thrashers have already built a huge underground following on strength of their demos, and it's probably true to say that they've been THE most popular unsigned thrash band. Well that's all about to change because they've now been snapped up by Combat for a five album deal.

DEATH have been plagued by line-up problems since the band were first formed back in '84, under the moniker of MANTAS. In fact the band did actually split a few months ago, after mainman Chuck Schuldiner moved to San Francisco and joined SLAUGHTER, but it wasn't long before he decided it was time to reform DEATH. The guitarist recruited drummer Chris Reifert and recorded a new demo entitled "Mutilation" with Chuck also playing bass.

"Mutilation" is without a doubt the bands best recording to date; both in terms of material and production. "Land Of No Return" has a kind of doomy intro but then explodes into an intense holocaust of thrash - excellent! "Zombie Ritual" is a little more complex, while the title track is just a total blurrrrrrr!!!!!!!.

I think that Chuck's vocals are a weak link here but I dare say others will say they fit the band perfectly; much an acquired taste really. Still musically DEATH are so intense at what they do they just can't be ignored.

As far as I know the band are still in search of a rhythm guitarist and bassist, but this will not stop them beginning work on their debut album "Zombie Ritual" which should be released towards the end of '86.

In the meantime anyone who wants to obtain a copy of the demo can do so by sending $6.00(US) or $8.00(Europe) to: DEATH c/o Chuck Schuldiner, 609 Citrus Street, Atlamonte Springs, Florida 32701, USA.

BERNARD DOE

DEATHRASH

Yes, the demos keep on thrashing. DEATHRASH come from New Jersey and feature ex-WHIPLASH bassist Pat Burns. In fact WHIPLASH drummer Tony J. Scaglione also makes a guest appearance on this demo entitled "Faces Of Death".

The three track tape contains "Lock Jaw", "Buried Alive" and "Blood For Blood", which are all delivered in a competant fashion with plenty of tight power riffing and nifty soloing.

The production is generally good by demo tape standards, but unfortunately the whole performance is let down by weak vocals. A tightning up in this department is certainly required before DEATHRASH can hope to start attracting serious record label attention. Still the demo can be recommended and can be obtained by sending $5.00 (Cheques and M.O.'s made payable to Patrick Burns) to: DEATHRASH c/o Pat Burns, RR No.2, Box 1039, Highland Lakes, NJ 07422, USA.

BERNARD DOE

Playlists

BERNARD DOE
1. Peace Sells...But Whose Buying - MEGADETH (Pre-release LP tape)
2. Game Over - NUCLEAR ASSAULT (LP Rough Mixes)
3. Eternal Devastation - DESTRUCTION (Steamhammer)
4. DARK ANGEL (LP Rough Mixes)
5. Metalized - SWORD (Aquarius LP)

DAVE CONSTABLE
1. Peace Sells...But Whose Buying - MEGADETH(Pre-release LP tape)
2. 22B3 - DEVICE (Chrysalis LP)
3. Rroooaaarrr - VOI VOD (Noise LP)
4. Metalized - SWORD (Aquarius LP)
5. Tormented In Fire - SACRIFICE (Roadrunner LP)

KELV HELLRAZER
1. Won't Last Forever - MUNROE (Video)
2. Nightsongs - CINDERELLA (Mercury LP)
3. One Nite Love Affair - ROYAL TEAZE (U.S. Demo)
4. Surrender Love - JOSHUA (Video)
5. Another Dark Carnival - CASTLE BLAK (Advance tape)

DAVE REYNOLDS
1. Rock For The King - BARREN CROSS (Starsong LP)
2. Nightsongs - CINDERELLA (Mercury LP)
3. Tell The World - LASTLIX (RCO LP)
4. Live For Tomorrow - HITTMAN (Live track)
5. 22B3 - DEVICE (Chrysalis LP)

Readers Album Chart

1	1	Master Of Puppets - METALLICA (MFN)
2	-	The Force - ONSLAUGHT (Under One Flag)
3	12	Speak English Or Die - S.O.D. (Roadrunner)
4	-	Hell Awaits - SLAYER (Roadrunner)
5	5	Seven Churches - POSSESSED (Roadrunner)
6	-	Hungry For Blood - RANKELSON (Ebony)
7	2	Spreading The Disease - ANTHRAX (MFN)
8	-	Unveiling The Wicked - EXCITER (MFN)
9	-	Turbo - JUDAS PRIEST (CBS)
10	-	Amnesty - ZOETROPE (Roadrunner)
11	21	Evil Invaders - RAZOR (Roadrunner)
12	-	Carnivore - CARNIVORE (Roadrunner)
13	4	Walls Of Jericho - HELLOWEEN (Noise)
14	19	Show No Mercy - SLAYER (Roadrunner)
15	-	Stag Ugly - PILEDRIVER (Roadrunner)
16	-	Russian Roulette - ACCEPT (Portrait)
17	-	Blackhearts... - TOKYO BLADE (Steamhammer)
18	-	The Ultimate Sin - OZZY OSBORNE (Epic)
19	7	To Mega Therion - CELTIC FROST (Noise)
20	-	Thrill Of A Lifetime - KING KOBRA (Capitol)
21	-	Malicious Intent - RAZOR (Roadrunner)
22	30	Raging Violence - HIRAX (Roadrunner)
23	-	Infernal Overkill - DESTRUCTION (Steamhammer)
24	-	Hellish Crossfire - IRON ANGEL (Steamhammer)
25	-	Rrroooaaarrr - VOI VOD (Noise)
26	-	Land Of The Gun - LEGS DIAMOND (MFN)
27	-	Fight For The Rock - SAVATAGE (Atlantic)
28	16	The Return - BATHORY (Black Mark)
29	3	Fatal Portrait - KING DIAMOND (Roadrunner)
30	-	Power And Pain - WHIPLASH (Roadrunner)

The METAL FORCES READERS ALBUM CHART is compiled each month from votes received by readers listing, in order of preference, their current Top 5 favourite albums, giving 5 points for the first choice down to 1 point for the fifth. Send your votes for the next issues Readers Album Chart to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

DISPATCH

READERS LETTERS

It is a fact known to all skinheads and punk rockers that metal heads cannot mosh. They just run around punching people. They do not have any kind of style at all.

I'm writing this letter to try to help you improve your good underground magazine. Here's my plan:

1) DON'T use the word "MOSH". Fags and Metal Heads don't know what it is and they don't know how. The object is not to punch people, it's a dance and the only time people get hit is when they get in the way; or they're just goons who get beat up because they're not wanted. If the writers of this mag want to see real people moshing go to CBGB's in N.Y. city during an AGNOSTIC FRONT, CRO-MAGS or MURPHY'S LAW show. The Skinheads will show you how it's done.

2) Make a section in your magazine and publish letters like this. Sort of a readers speak (write) out. It could give helpful suggestions and/or it could let people get things off their minds, by expressing themselves in the form of letters.

3) Only use the word HARDCORE when talking about hardcore groups such as CRO-MAGS, RAW POWER, AGNOSTIC FRONT etc.

4) Let readers know that C.O.C., RAW POWER, D.R.I. and N.Y. MAYHEM (now STRAIGHT AHEAD) are hardcore, not metal, and G.B.H is punk not hardcore. Also inform readers that S.O.D. are not hardcore but metal. Remember that punks have spiked, mowhawked, coloured hair - does S.O.D. look like that? Are they bald? Do they sing about social issues?

5) Since you are serving the underground, why not do interviews with hardcore and punk bands, seeing as they are very underground and have something important to say in their lyrics, something that could apply to all of us, and not some attack on God, burning pentagrams in hell with Lucifer lyrics. A core group like AGNOSTIC FRONT would look good in this magazine (esp. on the front page) since their new metallish style sould could appeal to some readers. Although let it be known that they are the greatest SKINHEAD HARDCORE band ever and their LP "Victim In Pain" is only for hardcore fans.

If this letter gets printed or not, I hope it gets read by someone (not just myself) in your magazine who uses my ideas 100%. It will be a service to all real hardcore, skinheads, punks, who do read your underground literature. Thanx.

L.Frey/Go Skins
Belmar, N.J., U.S.A.

You guys are f**king great! Since I subscribed to METAL FORCES my life has changed. Please keep on sending the mag just in time to prevent suicide.

No. 16 was superb: PANTERA, CHASTAIN, HELLOWEEN, EXCITER, THE GODZ... Wonderful! And No. 17... yes, it's good but.. what's this? Oh, no, my eyes are cheating me! MOTLEY CRUE? DOKKEN? Shit! I can't get away from these guys, not even in the pages of my favourite English mag. Bernard, Daves, Steve, Kelv, let me tell you respectfully that I love MF because it's the mag that features those bands no one writes about. But haven't DOKKEN, MOTLEY, RATT, T.S., W.A.S.P., AUTOGRAPH and the rest of the pack got enough press attention already? What about more MANOWAR, WARRIOR, MEGADETH, ABATTOIR, EXODUS OR MAGNUM?

Cesar Fuentes Rodriguez
Capital Federal, ARGENTINA

Just thought I'd drop you a line to go along with my renewed subscription. First of all, I love the new look of METAL FORCES! I wanted to write you following No. 16 (probably my favorite issue of MF) but just seemed to keep putting it off. While No. 17 was good, I do think you should have covered a couple of heavier bands, such as HIRAX and VICIOUS BARREKA, two of my current faves. Needless to say, the MOTLEY CRUE interview did not make my day. I don't know what the situation is "over the big pond", but in the US, everybody is totally sick of them hogging the covers of so-called "metal" magazines such as HIT PARADER, CIRCUS and the like.

It's also nice to see some live concert reviews.

I had to laugh a little when I read Garry Sharpe's review of JUDAS PRIEST's "Turbo". In prior issues, MF seemed to be putting PRIEST down, which I didn't agree with. I always though they were a fairly heavy, talented band. Then came "Turbo", a pop metal album which I bloody hated and which has turned me off PRIEST for the time being. But lo and behold! METAL FORCES loved it! Oh, well!

Time to put an end to this rambling missive. There's only one thing in MF that I altogether hate and while I won't name names, I will say his initials are KH. Other than that, METAL FORCES is an altogether excellent product and I look forward to getting many more issues. Banzai!

Mike 'Godzilla' Korn
U.S.A.

Can I suggest that you cut down on the poser acts in your magazine. Groups like JOSHUA are OK but other shit that Kelv Hellrazer writes about doesn't match up to the image of METAL FORCES. You know that a majority of your readers like to see more power metal acts, but you continue to spoil precious space with the glam shit. A quarter of your mag is great - that's why I wish to renew my subscription - but please try to improve on the good work you do. Let's see New York's OVERKILL in MF because it's a real pity to ignore such a powerful and talented band.

Panos Spyropoulos
Salonica, GREECE

Does anybody like Kelv Hellrazer's articles? Well Panos, I've often stated that METAL FORCES is not dedicted to one style of metal in particular, but, as you rightly say, a majority of our readers do prefer power metal and you can be assured that coming issues of MF will reflect that. OVERKILL are in our next issue and the likes of EXODUS, ABBATOIR, NUCLEAR ASSAULT, DETENTE and IRON ANGEL will all be featured soon. We can also promise SUICIDAL TENDENCIES for our hardcore readers in MF19. - ED.

If you have got something to say about METAL FORCES or heavy metal in general, then drop us a line at: "Dispatch", Metal Forces, 17 Livingstone Link, Chells, Stevenage, Herts, SG2 OEP, ENGLAND.

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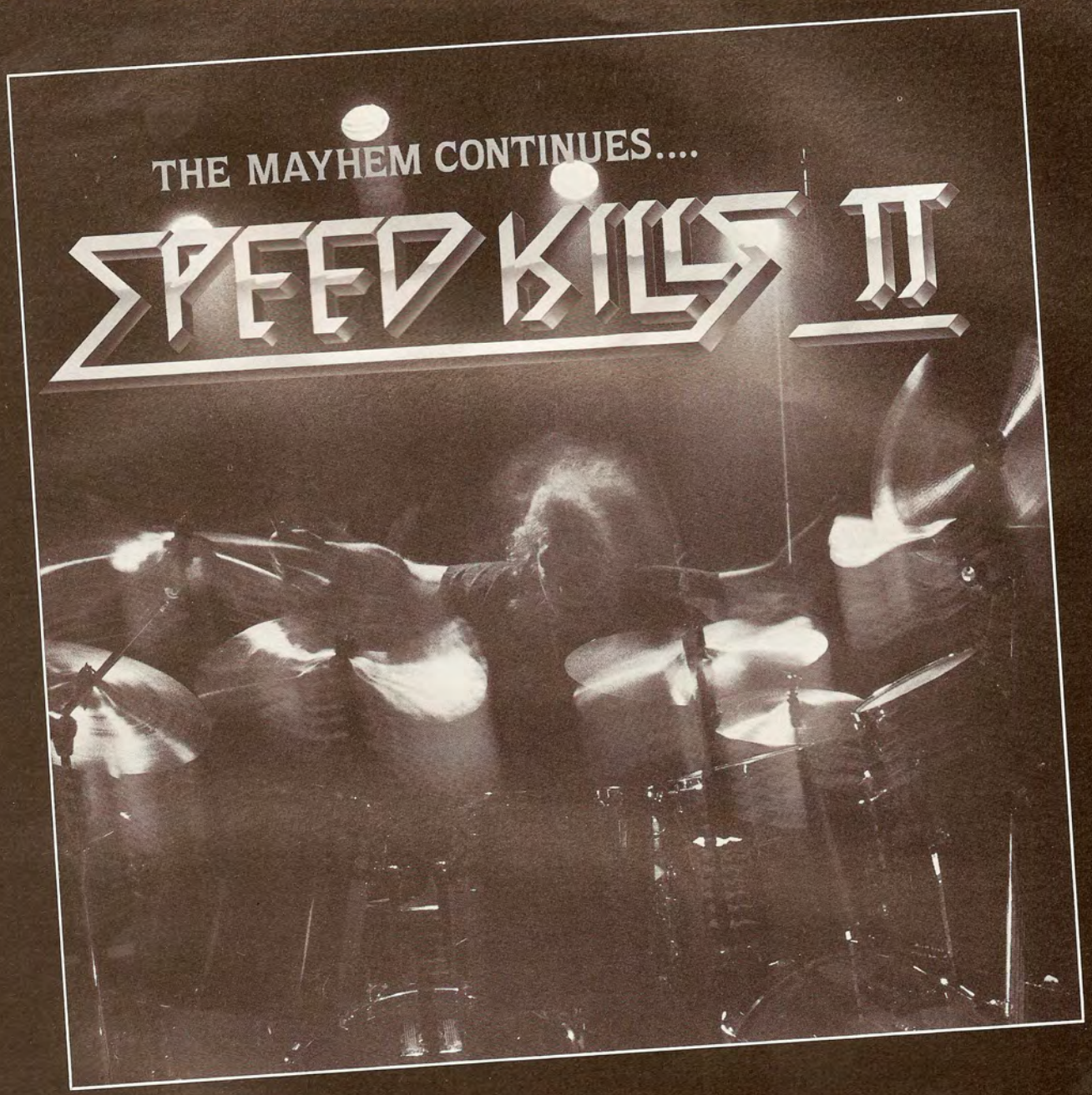

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DAVE REYNOLDS Finds TKO Far From The End Of The Line As BRAD SINSEL Bounces Back

Can TKO break free of the shackles that have kept them at mere cult status and elevate themselves to mega-stardom? Is the release of the band's brand new album "Below The Belt" going to bring them this mega-stardom?

I recently spoke to Brad Sinsel, mastermind behind the legendary Seattle band prior to the albums release. I've been one of the major supporters of this band for years but this was the first time I'd actually spoken to the man. After listening to an advance copy of the album I concluded that TKO had gone for a slightly more commercial direction than the metal assault of the previous release, the classic "In Your Face" album. Brad: "You noticed that eh? "In Your Face" was much more of a self-indulgent venture because if you remember the first TKO album we gave things a little bit more of a commercial approach and landed the mega tours and when we go out and play live we play much more in a straight forward fashion, rather like THE WHO used to do. What we've done on "Below The Belt" is an attempt to try it that way again."

Some of the production techniques involved in the new album by Rick Keefer do remind me somewhat of Adam('Bomb')Brenner's album, especially "Beware The Hunter". "Yeah, I guess it's a continuation of Rick's style and what he achieved producing Adam's album, but then there are a lot of things on Adam's album that were a continuation of "In Your Face" which of course he played on, so I guess we couldn't help but cross tabs like that."

How many of the songs on "Below The Belt" are autobiographical this time?! "Mmm let me think. I never try to let reality get in the way of my writing, I try to blend a lot of fiction with it. I guess "Sticks'n'Stones" is pretty much an auto-biographical song and "Rock Remains" is a fact of my life. "Doin' Time" I have to say was just done for fun, it's all about gettin' into trouble."

You seem to have done a lot of that though! "Ha! Ha! Yeah, my biggest drawback is getting in trouble."

Will the classic "Kingdom Come" song ever make it on a TKO album like you've promised so often in the past? "Well I don't know. There's talk of Adam attempting it on his record, but if Adam does do it I guess I'll do it, just to show him how it's done! I may do it on a project that I'm doing with Rick Pierce of Q5, we just drank ourselves into oblivion one night and decided to work together again, although he had to get the approval of his management - which is my old management and they thought he was crazy at first.... y'know 'what do you want to work with him again for?!' but they relented."

Were you disappointed at the general reaction "In Your Face" got from the kids? "Well one will never know what the true sales figures were for that record. Unfortunately we haven't recieved accurate figures. I did end up with a large amount of money for the record, but this was mostly advance payments. TKO is no longer affiliated with Combat Records and we may have to go to battle with 'em. In terms of the number sold I wasn't disappointed because we had acheived what we had set out to do and that was to get the record out."

Do you think that it was a little too 'wimpy' for many to handle when you consider that thrash metal had started to take a hold on things? "No, I think it was too heavy duty for the States and also the fact that everybody already had the 'demo' tape by the time the record had got released."

What about in your home town of Seattle, you've never really been accepted there have you? "Not in the rock community and we've always made a point of rubbing the system a little. We've also found no real need to play the bars, although every once in a while we do. We've had a real hard time gettin' air-play because of the light format on the radio now - there's no metal at all."

What about the slagging you get in the Seattle music paper 'The Rocket'? "Oh yeah, they can get wicked but so far as the slanging match we had with Q5 in there, we sat down with Evan Sheely and co. and put a stop to it all because we all felt there was no need for it."

I've noticed that the Seattle metal scene has kinda died away, it was going really strong a couple of years back but nothing happened and some really great bands split. What do you think of it all Brad? "Yeah, it was really going strong but for some reason it all burned out. I think the trouble was that a lot of indie labels jumped on the bandwagon and turned out a lot of crud out there which kinda stifled the scene."

I've noticed that you've brought Mike Alexich back from the TKO rest home and Ken Mary's gone on to the drummers stool in CHASTAIN. Why'd he leave and is this the TKO line-up now (completed by ex-CULPRIT members Kjarten Kristoferson and Scott Earl on guitar and bass respectively)? "Yes, this is the TKO line-up. Things didn't work out with Ken. I pretty much run things on a team level, it's not a dictatorship, but Ken didn't wanna play team ball, so I called Mike up and he wasn't doing anything so he rejoined the band."

Is there the slightest chance of a long overdue European visit Brad? "Well we're talking with Cees of Roadrunner who've put our new album out over there but it really does depend on how well the new record is recieved. We're ready for it, in the past few months we've done tours with DIO and FOREIGNER but at present we've come to a halt because Kjarten has broken a finger on his left-hand playing football which has slowed us up a little."

What about the rumous of you getting a major deal in the States? "Since severing ties with Combat our main goal is to get a major deal. The "Below The Belt" album was recorded in March '85 so we're already looking at the next album, we're at present writing for the next TKO album and as well as the project I mentioned with Rick Pierce I'm also planning on doing a solo project, which is something I've been planning for five years, and I also may be working with Adam Brenner again."

So far so good. But how far can Sinsel take his knock-out rockin' troops this time? If the "Below The Belt" approach doesn't work for TKO which way can they go then? Doing songs dedicated to David Bowie like "Conversations"? "Ha!Ha! You have all that old stuff on me huh? I do get surprised when people come up to me and say that they've got all that stuff, part of my history ha!ha!"

Well Brad, when someone in years to come takes a retrospective look at the heavy metal scene I hope that TKO will have played a major part in the history of our favourite form of music.

STEALING THE NIGHT AWAY

DAVE CONSTABLE Catches RON KEEL On The Road To Success

Not many support bands are that impressive at the Hammy Odeon; certainly very few get the sort of enthusiastic response that KEEL did opening up for DIO.

I was quite impressed by "The Final Frontier" - KEEL's latest vinyl effort and the live show did enough to shake me out of my general apathy for interviewing bands.

Although only 25-years-of-age, Ron Keel has already appeared on four LP's - from the dynamic STEELER debut through to his three recordings with his own band; gaining a reputation along the way as one of Rock and Roll's most powerful vocalists (if only Kevin Dubrow could control his power in the same way).

So backstage in the dressing room after the show and the old walkman was ready to roll.

So why are KEEL spending valuable time touring as support to DIO in Europe whilst "The Final Frontier" is racing up the U.S. charts? "The Lp's doing quite well in the States but we wanted to come here and do Europe first because we neglected Europe on the last tour (for "The Right To Rock" LP), and we wanted to make up for that this time around."

What do you think of British audiences, they're usually subdued especially during support acts? "They're more subdued I suppose but we've got good reactions here at Hammersmith the last three nights. Each night I think it's got progressively better. I was warned in advance of the British audience. I was told they sit there not making any noise, but they do get up and make a lot of noise. Of course it's our job to get them up and entertain them, and I think KEEL has the ability and the spirit to do that."

Playing the larger venues like Hammersmith is great I suppose because you get the larger audiences and with a major label trying to break you as an act that's necessary, but would you have preferred to have headlined some club gigs? "No, this is the right way to break us in Europe. To come here with an act that's very big like DIO. DIO's the perfect act to do this tour with I think, because they're huge here and sell out most of the shows. They're also very supportive of the support act. Ronnie (Dio) wants the support act to get a good deal, so we get the drum riser, the smoke, good lights and full use of the PA system."
(A lot better attitude than many major acts I could think of!)

I find it strange that US bands rush to Europe sometimes, since the market's not that big, especially in Britain. "Well at one time we were an LA

band, then we became a U.S. band and now I like to see it as us being a world band - an Earth band so to speak. I don't think there are any boundries in music - the people want rock here as badly as the people in the U.S. We're going to Japan and Australia this year as well."

It's come a long way since the beginning. Give us the run down on STEELER - they were a band we never got to grips with when we started METAL FORCES.

"To me STEELER was a learning experience - it was like going to school. We made every mistake it was possible to make. It was my band for four years (Yngwie was only in the band for four months). It was like learning the ropes, learning how to sing, write, the management side, basically like going to school and I felt I'd graduated from school when I formed KEEL."

The attitude I sense from Yngwie's comments on STEELER was that he used the band like he used ALCATRAZZ - just to further his own career. Do you think STEELER could have gotten anywhere had they stayed together? "The original STEELER was very good - the first line-up before Yngwie was in it. We outgrew each other so to speak. I outgrew them. I was writing and singing better. I was growing and working very hard at what I did, and the other guys weren't so it kind of fell apart. The original line-up had a chance, but after that it was like I couldn't let go. STEELER was the name of my band, it was something I believed in and I wanted to make it. So I kept going through line-up changes, countless guitarists, but really I was just waiting for the time when I could put KEEL together."

You say that as though you broke from STEELER? But you stayed with Shrapnel Records and kept in L.A., was it not the band moving from you? "The band kept going for over a year after Yngwie left and we were gonna do another album but the line-up just wasn't happening - it wasn't a real band. What I have now is five people who all like each other, we are all friends. This is much more of a band than STEELER ever was."

You called the band after yourself, do you just see it as your group? "No, it's their band as much as it is mine, it's not a solo project at all. It started out as a project but became a band after a while because we played gigs together, wrote songs together and found we were dedicated and really into it and having fun. The band I always wanted, although I didn't know it would be like that when it first started."

You did the first album with Shrapnel Records - how did you see that LP? "It was part of my agreement with the guys in the band. Before I found them they were doing nothing; they were playing in small bands in clubs doing copy tunes, opening for other shit bands and whatever in various towns. Part of the deal with them was I said "Look, you want to play with me, call the band KEEL, do what I say and I'll do the following for you: Put you on stage in front of thousands of people, I'll put a record out and you'll be on the record."

"I didn't know if we were gonna get signed or not but I wanted to establish KEEL as a recording entity, so I went to Mike (Varney) and said I want to do an album. He said sure since he knew my name was worth a certain amount of sales due to the success of STEELER, and he let me produce the record. He let us do what we wanted with the cover and everything and it was a start, a demo. It was one of the things that got Gene Simmons (KEEL's current producer) interested in the band. But we got signed before the "Lay Down The Law" album was ever completed."

The gap between the first two LP's was very small. The buzz on the second LP was much greater though and not just because of Gene Simmons production? "I think it's good for each album to do better; I think the new albums doing much better than the second. There is no video exposure here, no airplay, you've got to come and play live. Every time we got to a town, such as Newcastle or Leeds, the next few days we are the No. 1 selling rock record in town.

" One good thing about this tour is that all the people here have the DIO records - "Sacred Heart", "Last In Line" etc - they're DIO fans. Then they see us and tomorrow they buy our record." (I can vouch for that working in Shades - "The Final Frontier" is selling a lot of records!)

Going back a little bit. Do you keep in contact with the other guys who were in STEELER? "All except Yngwie".

Was there a lot of ill feeling in the band with releation to Yngwie? "Not at the time, I'll give you the story. Mike Varney gave me a tape of Yngwie and I thought he was the best guitarist I'd heard, you know - the best in the world. So I sent him a tape of "Backseat Driver", "Cold Day In Hell", "Serenade" and a couple of others. Yngwie got it and he said - "I love these songs, this is just what I wanna do, I want to come to America and work with you as a team, we'll make it."

"It was a really great attitude on the phone so I got him his work permit and everything. I basically took him there to play with STEELER. But as soon as he got to L.A. and had his feet on American soil his attitude became "F**k you, I'm here and I'll do what I want to do." He'd come to rehearsal and he'd play exactly what he wanted to play - all this very strange and weird stuff - and the next day I started auditioning other guitar players. I said "Yngwie, you're not gonna work - we don't get on together - you're gonna have to go back (to Sweden). So he realised I was serious, and he got his act together and started coming to rehearsal and playing what

I wanted him to play. As soon as he was in the band he started to do his own thing again, but I'd invested so much in him that we did the album. He did nine gigs with STEELER and he was looking for something else the whole time, whilst I was looking for other guitar players. He called up and said "I'm leaving, me and Graham Bonnet are putting a band together called ALCATRAZZ." I said "Hey man good luck, I'm proud of you, I hope things work out."

"It was a very good relationship when he left. Then I pick up these magazines and Yngwie's saying: "Ron Keel is a musical piece of shit" and "Ron Keel cannot compose more than one note". (I think that's how I'd describe Yngwie Malmsteen! - DC).

I'm going like - f**k, that's gratitude for you - he used me, I brought him to the States. I don't appreciate that. From then on there's been animosity. He feels "Yngwie is God and Ron Keel is shit" - that's his business. I retaliated in the press and said a few bad things about him. (I think Yngwie says enough bad things about himself - DC).

Every interview I do I get the same questions, and this is the most I've gone into it because I know of your genuine interest in STEELER." It was a real shame though with two such talents in the same band.

"It was like two pieces of fruit - you cannot grow apples and oranges on the same tree - the good thing in KEEL is we are all in the same tree as it were. We are together. These guys play rings around Yngwie as far as I'm concerned since they play with feeling; play with their hearts in the music. I learned from Yngwie - I've never hired someone since without an audition."

What's the plans on the tour front now? "We are going out with KROKUS in the States, go to Japan in August, go to Australia, some more U.S. gigs and then start the new album in November/December with Gene producing."

Why did you release "Because The Night" as the first single? It's got a mixed reaction. "Well it was the record companies choice and they're the business people - it wasn't my choice. But I want to do a cover version on each album and "Because The Night" was on the list. We did the demo of it - I played it to Gene - he liked it, so it ended up on the album. I try and put other kinds of songs on the albums - listen to "Tears Of Fire" or a couple of other songs on "Final Frontier". They're not just heavy metal songs.

"I want to do other kinds of music and reach a wider audience. I want to be the biggest, so I'm going to keep working, expanding and growing to reach as many people as I possibly can, but my main goal is to please myself."The Final Frontier" is to me a classic album - it's something that is a piece of my heart and soul on vinyl and if ten people bought it, I'd be happy and if ten million people bought it, I'd be happy. Because I love the album and I'm proud of it - it's me. I think there's a common bond between us all, a common link that will allow everyone to enjoy that album. The next KEEL album will be much different to this one though, I want to keep doing new and different things".

There then followed an extended discussion on the comparisons between music and sex and how things can become boring if they are done the same way all the time. Glad we censored it eh!

In the World's most famous rock magazine recently you were portrayed as a bit of a goody goody man. "I'll tell you why. I love that magazine, those guys are good friend of mine, Malcolm Dome who wrote the article is a good friend and I will never slag them. He's a great man, a good friend (pass me the sick bag - DC). But nobody at that magazine uses a tape recorder (unlike METAL FORCES!), they do an interview and they'll remember it later and they'll write it down. Therefore all the quotes are wrong - as far as I'm concerned all my quotes were wrong. I didn't say any of that: "Ron Keel supports the PMRC". That's bullshit, because I spent the whole of last year fighting for the Right To Rock, opposing the PMRC and I was very upset to see that quote in print. Geoff Barton, the Editor, has agreed to print a retraction of that because that article's totally wrong, it's Malcolm's interpretation I suppose of what was said. He didn't record it - you've got my words on tape. I'm not a goody goody, I don't support the PMRC, I don't have a 10 year-old child - they said that.

"It was very misunderstood. I'm very honest and I say what I feel. I have strong feelings on the PMRC, on KEEL, on "The Final Frontier". But it was just a mistake - they're a great magazine and I love all those guys".

It wasn't the quotes that struck me so much as the overall impression I got from the article - where's the wild man of Rock'n'Roll? "I'm a 'Rock'n'Roll Animal' man, but I'm a Christian, I go to Church, I have a family a wife and child. I believe in being good, I believe in goodness, the power of love, the power of honesty. I'm adult, I'm responsible but I can party and have a good time. Who wants to be bad or evil - people who are weak. If you want to be strong then be good. I cannot take a guitar with me when I die, I'll take my soul, and that's my most prized possession.

"I want to be a good person first and a good musician second. It's easy to lie and easy to spout bullshit like many rock personalities do when they do interviews, but it's hard to stand up for what you really are, to be confident in yourself and be the person you want to be.

"I'm the happiest person in the world. I get depressed sometimes but I've a lot to be happy about."

With "The Final Frontier" steaming up the U.S. album charts and judging by the reaction of tonight's crowd I think Ron Keel's gonna get a lot happier yet. I'll leave the last word to Ron Keel.

"My message to people is.. Believe in yourself, be strong, fight for what you believe in and live long and prosper. That's the message off "The Final Frontier" album."

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THERE'S A STORM BREWING

DAVE REYNOLDS Puts Out A Hurricane Warning

For a band to survive the cut-throat L.A. metal jungle they've either got to be very, very original or at least have some kind of gimmick that will put them a touch above the competition. So far as HURRICANE go it's definately the fact that the band's music is so damn good that lures you into the deep blue water of record buying, although some would be inclined to suggest that they do have a gimmick in so much as two of the band's members are none other than guitarist Robert Sarzo and bassist Tony Cavazo, who are of course the brothers of Rudy Sarzo and Carlos Cavazo of QUIET RIOT fame.

HURRICANE have most recently put out a superb debut record, a six track album entitled "Take What You Want" on the Greenworld label in the United States and Roadrunner in Europe. The record is so good, in fact, that it just had to merit further investigation on the part of yours truly, so I wound up talking to the other two members of the band; vocalist Kelly Hansen and drummer Jay Schellen, on the hotline from Los Angeles.

Now HURRICANE have kept their activities pretty low-key up 'til now, I knew that they existed and who was in the band, but nothing was happening until "Take What You Want" appeared. Jay picks up the story: "Well Robert and Tony have been together a little over two years after being introduced by Kevin Dubrow. As they progressed they put out the feelers for a lead vocalist and found Kelly. After a while working with John Shearer on drums, they found me; I was working with Lita Ford at the time. So we went straight into the studio and decided to put out a record straight away because we figured we'd reach more people this way, we weren't playing any concerts and the only advance press we had was because of the brothers connection. We did keep pretty low-key about things until the record came out."

The record's sound and the musical style seems to be a great amalgam of Y&T and WHITE SISTER - the WHITE SISTER comparison possibly due to your voice Kelly sounding similar to Dennis Churchill's, especially on the excellent "It's Only Heaven". Kelly: "Well thanks a lot, you've given us a compliment. I haven't really heard WHITE SISTER but the Y&T comparison could be down to the production. Our producer Kevin Beamish produced "Summertime Girls" by them and we're also a vocally orientated band with a hard edge like Y&T. Comparisons are all a matter of opinion though."

Jay: "Kevin helped a great deal on that record so that's why it possibly sounds like Y&T."

What happened to John Shearer's (ex-URIAH HEEP) involvement in the band? Kelly: "John was instruemental in getting me involved, we were in a group together before and he knew I was looking for something so we got together. But after a while the chemistry wasn't right so he left HURRICANE, but I wish him luck."

What were you doing before HURRICANE? "Well I've been singing for eight years, I've been in Top 40 bands and also my own groups doing my own songs but no name groups to speak of, I've mainly been doing session work." Jay: "I was in BAD FINGER for a while."

I know that Robert has made a career of doing session work with people like D.L.BRYON and that Tony used to be in SNOW, QUIET RIOT and the awful DANGERFACE! The DANGERFACE material has got some hilarious lyrics! Kelly: "Ha!Ha! you know all about that eh? Tony wrote most of the lyrics for HURRICANE but we all write songs equally so if there's a phrase that comes through then there's three others around to correct it if need be. Some of the DANGERFACE stuff was very abstract! Actually Tony co-wrote "Bang Your Head" with QUIET RIOT, I don't know what the orginal words were, something about drinking more beer, but Kevin changed them somewhat!"

How do you think HURRICANE fits in with the "L.A. scene" right now? Jay: "I think all of us have been in the L.A. scene for years. Hollywood crowds know of us as individuals and everybody has a positive outlook to us. HURRICANE musically is a more melodic band than most of the L.A. bands, it's given us an advantage especially with the radio stations who really like the record. It's doing really well and everything is going great and we're getting very positive reations which is encouraging to say the least. We've got about half a dozen new songs and we do plan on a new record but there's still a lot for "Take What You Want" to do yet!"

Why did you go with Greenworld? Weren't any majors interested? Kelly: "At the time we did the album we felt the buzz on the band was good, especially from Japan, so instead of trying to do showcases for majors we thought it was a good idea to put it out ourselves. Greenworld have been very supportive, we'd rather be working with a team. We'd rather be a little fish in a big pond than a big fish in a little pond."

Jay: "We didn't want to wait around for some guy at a major to help out. We had the means to finance the record along with total artistic freedom. Greenworld have stretched their involvement with us rather than just distributing the record which I guess is all Roadrunner are doing in Europe. We've gotten so much encouragement from the press and fans that it's just gonna make us even better."

HURRICANE

Pic Rock Index

BURNING BRIDGES

DAVE CONSTABLE Throws The Light On The CHARIOT Ambitions

So what's big anymore? Where's the new IRON MAIDEN? In issue No. 1 of METAL FORCES I stated that CHARIOT has as good a chance as anyone. Well the potential is still there - but things haven't developed as fast as could have been hoped for. They've now got two LP's out, the first was a mite disappointing and the latest is "Burning Ambition" which is a lot better. So the time is right for a cosy lig with Scott Baggi (lead guitar) and Pete Franklin (vocals/guitar) over a tea or two.

In a recent article you were quoted as saying that CHARIOT are the most popular band in London. Would you care to comment on that statement. Scott: "Yeah, very briefly, there were two or three points made in that article which really should be clarified. Firstly, this "most popular band business", was blown up out of all proportion and taken really out of context. Quite simply, the point being made was that here is a band, who, with no help whatsoever from the press, no major record company hype etc., through hard work has become one of, if not the most popular 'rock' bands in London at the moment. It wasn't a boast, simply a statement of fact that nobody could really argue with at present.

"Secondly, at one point it sounded like I was slagging off bands like TOKYO BLADE and PERSIAN RISK. That wasn't the case, I was asked to describe CHARIOT's musical style, and the point I was trying to make was that whereas certain other newer bands could be compared with older existing groups, CHARIOT are really difficult to catagorize. There was nothing nasty intended.

"Finally I was quoted as saying CHARIOT didn't want to be associated with bands like JUDAS PRIEST and METALLICA. Once again, the point was simply in connection with musical styles. CHARIOT are not a Heavy/Speed/Thrash metal band, we are a heavy-rock band and we don't want to mislead people by having false labels thrust upon us. We wouldn't knock METALLICA, they are the best at what they do, I'm sure they'd think it was ridiculous as we would if journalists etc. started putting us in the same musical category. Anyway, I hope that's cleared up a few points."

Pete: "The point is, Speed and Thrash metal is fine, but not all rock fans are into it and we as a band try to offer something a bit different. All right, so we don't spit blood or growl at audiences, but we can bash with the best of 'em. At a CHARIOT gig you'll find METALLICA fans, TWISTED SISTER fans, MAIDEN fans, a whole cross section of metal and rock fans who just want to enjoy themselves. How many other bands are there around at the moment who can appeal to such a wide variety of musical tastes?"

The band seem to be enjoying a fair amount of success abroad at the moment, but are you satisfied with your progress here in the U.K.? Scott: "No, of course we're not. It's not through lack of trying, but we've not really made much headway here in our own backyard."

Why is that do you think? Scott: "There are several reasons. Firstly, as we've already mentioned, a lack of exposure in the U.K. press. It took two years for "Kerrang" to get around to doing a feature on the band. "Sounds" you can forget. Apart from METAL FORCES, we've had sweet f**k-all.

"Secondly, we're accused of not playing enough outside of London. We'll play anywhere, anytime, but where are the venues that offer both bands and fans a reasonable deal? We're not going to play in toilets, without proper sound, lights etc. It's no good for us and certainly not fair on audiences who have to suffer atrocious conditions."

Pete: "Christ, we wanna play. Since the VENOM tour we've put in for the UFO and TWISTED SISTER tours, but because we're not on a major label no-one's interested. So you end up with thousands of rock fans not even bothering going to concerts 'cause they don't wanna sit through 40 minutes of the likes of SHY, F.M. etc. I mean where's the sense in that. If you're paying 5 or 6 pounds for a ticket you expect a bit of value for money."

So what have the band got lined-up in the months ahead? Scott: "Well, we're gonna be quite busy through to September/October. We're headlining 3 or 4 one day festivals in France during June and July and we're planning a small European tour around September time. We'll probably do the Marquee again in July and maybe the Wellington in London the week before Donnington." Pete: "In the meantime we'll keep trying for a guest spot on a major U.K. tour. We'll just have to keep our fingers crossed."

Your latest album "Burning Ambition" was released earlier in the year. Were you happy with the outcome? Scott: "On the whole, yes, I think so. Pete and I still think more emphasis should have been put on the guitar sound, but then we're the guitarists so we may be a bit bias." Pete:"Generally Steve James did a good job. We were restricted a bit time wise with recording and mixing the album, but it's a definate improvement on the first album. As long as you improve each time you have to be happy, we're learning all the time as well."

Finally, there will soon be a CHARIOT video out, tell us about that? Scott: "Yeah, it seemed like the best way of getting the band out to people who so far haven't had the chance to see us live. It was recorded during our last gig at the Marquee in February and should be released sometime during June." Pete: "Really, it's our way of doing a U.K. tour, after failing with the TWISTED SISTER tour spot. I've only seen bits of it myself but I must admit after being a bit reluctant at first, I'm glad we did it. It looks brilliant. Eveyone says that you shouldn't judge CHARIOT until you've seen them live. Well, here's your chance, this video is a true indication of what the band is all about, and it captured the atmosphere and excitement of a CHARIOT gig." Scott: "So rush out and buy it O.K." Pete: "Available through Shades (plug, plug)!"

So there you have it. The U.K.'s No. 1 prospect for the big time still - but time is running out. If you haven't heard them, then give the second LP a spin or check out the video. CHARIOT are good time rock'n'roll!

megadeth

DETH DEALERS

As The Race Between The Major Labels To Sign MEGADETH Hots Up
BERNARD DOE Speaks To DAVE MUSTAINE

In these modern times, it's refreshing to find a band who still have something original and exciting to offer the world of heavy metal. MEGADETH are such a band and they certainly surprised a lot of people last year when they released their debut album "Killing Is My Business... And Business Is Good" - despite being let down by a weak production.

The band of course was formed by guitarist Dave Mustaine after his split from METALLICA, just days before "Kill 'Em All" was recorded. An event Dave still feels very bitter about. But with MEGADETH he has proved to all his critics that he has the talent to bounce back and succeed in his own right, and now those talents are about to be rewarded with a major record deal.

Having recorded a new album - "Peace Sells... But Whose Buying" - it appears that at least 5 major labels have approached Combat Records in a bid to sign the band, and unconfirmed reports have said that Combat have been offered 300,000 U.S. Dollars by one particular label in a bid to add MEGADETH to their HM roster.

Well as those negotiations continue, Dave Mustaine took time out to talk to METAL FORCES about the new album and other recent events.

If you remember when I last spoke to Dave, in MF12, guitarist Chris Poland had just been replaced by Mike Albert. Well now Chris has been brought back into the band as Dave explains "Yeah, Chris is back in MEGADETH, in fact he was never really out of the band. It was just that he couldn't tour with us that first time. We talked to him as soon as we got back off the first tour and asked him if he'd gotten all his things straightened out, he said he had so we got back together and commenced with part two of the "Killing For A Living" tour."

So where did Mike Albert fit into this? "He was just a temporary guitar player, who sat in on the tour because Chris couldn't come along."

So how long was Mike in the band? "Probably about three months."

I'm a little confused because the last time we spoke you made a point of saying that Chris Poland was just a session guitarist for the first album and Mike Albert was the new MEGADETH guitarist? "Well, we'd always wanted Chris to stay in the band, and he was much a part of MEGADETH at the beginning as he is now. He just had lots and lots of commitments so he couldn't make the tour.

"You see Chris is a really f**kin' outrageous guitar player and he wouldn't stick with a band unless they were hot and happening, and since he comes from a more jazz-fusion type of interest, metal to him is kinda pathetic 'cos let's face it, listen to all the stuff that's out nowadays, it sounds like shit; it's all noise metal. When you have somebody that's that good and you're trying to say to him 'hey look there's a future in this stuff, there's money to be made, fun to have.....' it's kinda hard to prove. But we managed to prove to him that it would work and he's now put everyting that he was doing before out to pasture.

"Chris used to play with a bunch of bands at the same time all the time, doing like session work, and that's what I meant when I said he was a session guitarist; he was playing with f**kin' everybody!

"I used to go along and see him jamming with all these other bands and I used to wonder to myself if he was gonna stick with MEGADETH or move on to other things, and for a time I didn't really know what was gonna happen. But we've proved to Chris that this band are gonna be a major success and we're not gonna be riding on the backs of METALLICA and using them in every possible way to link us to success. We're making it on our own merits."

So Chris is now definately a permanent member of MEGADETH? "Oh yeah. He performed something like 50% of the leads on the new album, and he's also wrote a few songs that will possibly be featured on the next MEGADETH album. I say possibly, because we still have a lot of early material that's still in the filing cabinet."

On the new album you've got a cover version of Jeff Beck's "Aint Superstitious". Any particular reason for that choice? "Well Chris sounds a lot like Jeff Beck, plus we figured that that song was so wimpy with Rod Stewart singing; Jeff Beck should have had somebody like Cronos singing on it. So we took that song and I changed the lyrics around, made them a little more perverse like I did with "These Boots..." and we've proved the music and the lead as good as what Beck did."

Are you happy with the production this time? I think it's a vast improvement on the first album. "I produced the album with a guy called Randy Burns this time and the production is like leaps and bounds better than the first record. You can hear the lead solos, you can hear the drums, you can hear everything.

"Everybody who's heard the album so far has been completely floored and for me it's really flattering because I thought I'd never get out of the shadows of METALLICA, what with them being so successful. Everyone seems to want to rub my nose in it and I've tried not to let it bother me and kept on striving to make it."

So where was the new album recorded? "It was recorded in Hollywood, Los Angeles at a place called Music Grinder and they've recently had some huge acts there recording, like JEFFERSON STARSHIP, STEVIE NICKS, POINTER SISTERS, GEORGE BENSON and MISSING PERSONS. So it's really a top notch quality studio. Not that we were looking for that sound, but it's gratifying for us that we went to a studio that's producing such high quality work."

So you would disagree with METALLICA and Lars Ulrich's comments in our last issue that studio's in L.A. are more orientated towards Top 40 bands and not ideal for a metal band wanting to record an album? "The studio we recorded in, is one of the second best recording studios in the whole of the West Coast. There's good studios on the East Coast too, but we didn't want to go to New York to do it. I mean I don't have to fly to f**kin' Denmark so I can hang out with all my little hash smoking pals to record an album and make it look like I can travel around the world; I go to where it is best.

"Lars just doesn't like Los Angeles because he's put down so many people there that they just wanna bust his f**kin' little head. Granted METALLICA are big but he's made a lot of enemies because in the beginning they always used to say "L.A. sucks" and "L.A.'s full of posers" and y'know that stuff sticks. So I think he's just crumming on Los Angeles again.

"I loved the studio that we went to The Music Grinder. Let's face it when they put out four albums in a row and they're all No. 1 hits on Billboard then you can't go wrong. OK the atmosphere might not be so perfect because you walk outside and it's Los Angeles; it's crowded, there's smog and stuff like that. But you're not there for outside, you're inside and you're recording in there; it doesn't matter what's on the outside of the wall - it matters what's inside of your body, your head and in your soul."

What's the gig situation with MEGADETH at the moment? I know you played that New Years Eve show in San Francisco with EXODUS, METAL CHURCH and METALLICA. How did that go? "Well James (Hetfield) came up to me before the show and said he wanted to talk to me later on. Now I don't know if he was trying to intimidate me, get back at me for any of the shit that's been happening during this stupid little war they (METALLICA) started or if he was going to apologise for dragging this out so long; slagging me and saying I'm a drunk and can't play I don't know the f**k what he was gonna do - but he never talked to me. Then when I went to talk to them after the show, their road manager wouldn't let me in their room, so I just figured well f**k it, they're rock stars now. Maybe I should be happy that he even said hello huh?

"We played and we went down really f**kin' great. When we came on it was like someone had lifted the club up from the back and eveyone had slid down to the front. I was talking to the crowd and there was some really loud responses. I think that EXODUS and us went down the best at that show."

Listen to you speak now, there still seems to be a lot of friction between you and METALLICA and it's been going on for a long time now. Don't you think it's getting a little ridiclous? "Well it's not because of me, I'm trying to bury the hatchet with them. If somebody asks me what I think of their record, I'll tell the truth; I like "Master Of Puppets", I think it's a good job what they've done production wise. I wish them the best of luck, I think they're a f**kin' good band. I think it's kinda depressing that Kirk (Hammett) gotta free ride to No. 1 guitarist in your magazine poll in '84 because of my guitar solo's from the "No Life 'Til Leather" demo. But I mean he needed a guitar teacher and once he copied my style I had to invent a new style of music which is MEGADETH."

Well at least you got in the Top 10 of our '85 poll Dave. "Yeah at No. 4 and Kirk was still above me. Not many people even f**kin' know who I am; plus the first album wasn't a very good representation. I know that this record will probably get me and Chris to No. 1 and No. 2 positions. This record is like MEGADETH ten years down the road from when the first album came out."

In Europe there's always been this rumour that you've got this kinda bad attitude towards the fans at some of your gigs, especially in New York. How true is this? "Oh no way! This is what happened in New York: The first time we played there was with SLAYER we went down really good. The second time, we played with SLAYER again at the Ritz and this is where everybody thinks I've got a bad attitude. But the club f**ked us. In our contract it said that they should make sure they feed us - let us have fresh vegtables, fruit, juices and this and that - and all they gave us was one f**kin' bottle of Whisky; we didn't even get any mixers or ice. I mean we were stuck in New York on a low budget tour, without much money and we were counting on them for dinner and we got nothing. So all we could do was sit around and drink and we all got too drunk so it turned out pretty bad for us.

"The last time we played here though was at the Irving Plaza and that got all kinds of rave reviews saying we were a lot tighter now and... you see I think I used to talk too much between songs and that was giving people time to comment back and every crowd is gonna have a f**kin' asshole in it. But there's a lot of people at our shows that like the band and they don't wanna hear me telling some jerk in the crowd off - they wanna hear us play music. So we do a lot less talking now; the monologue has cleaned up a lot so there's no putting down anybody and we're actually developing into a unit now instead of a garage type band.

"You gotta look at it this way: A lot of people still heckle me about the METALLICA shit and that's a kinda drag in itself. Every interview I do they ask me "What about METALLICA?...Is there still bad feelings?... How do you get on with METALLICA?... Do you still wish

you were in Metallica?.." and frankly every single answer to those questions is positive. I mean the more records they sell then the more people are gonna dig back into their earlier material and I still get paid for a lot of their music so obviously I want them to do well.

"People still think that the METALLICA thing bothers me and sometimes it does and sometimes it doesn't. I mean when people come to interview me wearing a METALLICA shirt, then yes it kinda makes me wonder if they're doing it on purpose, trying to vipe me out, and it doesn't always work. Sometimes it does though and really it just depends on how my mood is because I'm not immortal; I have feelings too and that's one of the reasons that this band has progressed because my feelings have improved towards everything.

"MEGADETH is a lot more respected now as a band and it makes you feel good to know that you're finally starting to get recognition and to know that your making it on your own merits - again.

"We're really dedicated to our fans and we'll definately be coming to Europe this summer and I guarantee that anyone who comes to see us will get their money's worth. We honestly have no bad feelings towards our audience whatsoever. The small minority of people who come to heckle us are small minded, inconsiderate to the rest of the audience and if they don't like us then they know our P.O.Box Number, so they can write us a f**k off letter, not ruin the show for others."

Well last time we spoke, Dave promised that MEGADETH would be touring Europe last Summer. That didn't happen, so hopefully this time the band will make it over here "Oh yeah we're definately coming, if we're not in Europe by the end of the summer then I'll make sure my agent dies" says a confident Mustaine - we shall see. Personally I think think that whatever label signs MEGADETH will want to put them on an extensive tour of the U.S. first to promote the album, so a real mega-death could be imminent.

Latest news on the majors who are queing up to sign the band - including Warner Brothers, Elektra, Atlantic and Gold Mountain - is that Capitol look like coming out on top, but this still has to be confirmed.

I'm sure when "Peace Sells... But Whose Buying" is finally released that it will make quite an impact on the metal world and influence the direction of many up-coming bands. Hopefully Dave Mustaine will be able to bury the hatchet with METALLICA because as he rightly says "MEGADETH can be successful on their own merits not on the backs of METALLICA".

For deatails of MEGADETH merchandise write to:- Virgin Merchandise, 16760 Stagg, Unit 207, Van Nuys, CA 91406, USA.

ARE WE REALLY ALL MAD?

MIKE EXLEY Explores The Metallic Future Of SACRILEGE

Birmingham can claim to have put many bands in the annals of heavy metal but I doubt the same is true of Stourbridge. Now, however, one flat nineteen floors or so up a concrete monstosity in this fine area of England has spawned a cataclysm and unleashed it on an unsuspecting thrash/hardcore audience. SACRILEGE aren't the sort of band your Mummy would put in your Christmas stocking but their debut mini-album "Beyond The Realms Of Madness" created an interest of Yuletide proportions so, here I sit surrounded by Tami (vocals), Damien (lead guitar), Andy (drums), Tony (bass) and new rhythm guitarist Mitch in that same flat to try and piece together the life of this cataclysm.

Tami: "SACRILEGE is about two years old and as well as the mini-LP there's demo material and a flexi-disc available. Since the mini-album Mitch has come in on rhythm to bolster the power live and allow Damien more chance to concentrate on lead breaks; at the moment we're writing new material which is longer and more technical."

Where do you get your sound from? I notice you helped with the production of the mini-album? "Yes; although we paid for the recording ourselves we decided to tune the guitars down and we liked the sound so much that we now intend to stick to it."

This sound, in fact, is one of SACRILEGE's strongest assets and together with Damien's powerful writing style, it seems to seperate them from similar hardcore competition such as ENGLISH DOGS and the more metallic ONSLAUGHT. SACRILEGE were paired with ONSLAUGHT on Tim Bennett's Children Of The Revolution record label until the Bristol thrashers moved to MFN, so were they compared to them much? "By those that didn't know us I suppose we were, but we began recording before ONSLAUGHT's album was released and really we're not like them and don't intend to be; we want to be successful doing what we're doing now.

"The mini-album is still selling well but we'd like to get on a new label when Mitch is worked in and when we've got enough new material on tape. We got little distribution or promotion with C.O.R. so we'd obviously like any new album more widely available, especially abroad. The label has been good to us but unfortunately it lacks financial backing and we want to make sure as many people can get our stuff as want it."

When can we hope for with new vinyl then? "Well, hopefully, with a new deal, we'd be looking for an album as quickly as possible. We've got plans for an eight track album but the deal has to be found and secured first."

I heard some new stuff, but as yet the tracks are only rough and don't include Mitch so there will be considerable development when new demo material emerges. Still, they're mean as ever and show a musical maturing. I just hope the band hurry up with this passage so that the effect of "Beyond The Realms" isn't lost.

How fast is the audience growing on the metal side? "We've always had a mixture of punks and metalheads at our gigs, but we've noticed an increase in metal people in the letters we receive, especially from abroad. Obviously we want to expand further!"

What bands do you listen to and do they influence you? "We listen to all sorts: TROUBLE, Old SABBATH and SLAYER, although Andy likes OZZY at the moment and Mitch, well, he likes the more hardcore stuff."

Well it's certainly true that TROUBLE and possibly CELTIC FROST's doom laden riffs have certainly influenced SACRILEGE musically. Although not lyrically - over to Tami: "There's ideals in the lyrics but we don't thrust politics to the fore in SACRILEGE. I read Tolkein and there's some of that as well but I doubt if we'll ever indulge in Satan or all that shit."

Certainly the present chemistry has potential as they possess individuality which is sadly lacking in some of today's hardcore bands. I believe, with no Islamic knee crawling exercise, that SACRILEGE can sustain it's own sound on a better label and blow everyone away - the avant garde of hardcore. Individuality is scarce so don't let it go to waste.

As an addition SACRILEGE would like to apologise to anyone who went to see them with CONFLICT in Woolwich a while back - "We weren't even asked to do it - we're sorry - send all hate mail to CONFLICT."

You can contact SACRILEGE c/o Tami, 99 Byron House, Avon Road, Colleygate, Halesowen, West Midlands B63 2NQ. For a copy of the mini-album include £3.00 (p+p included).

SHOOT TO THRILL!

DAVE REYNOLDS Finds Out What Game LEGS DIAMOND Are Playing From RICK SANFORD

If you think that tagging Los Angeles band LEGS DIAMOND as the "best undiscovered" band ever to grace the entire Universe is taking things a little too far, then so be it. LEGS DIAMOND are a band that are held in high esteem by a great many fans of the "Golden Years" of American metal. I'm talking about those people who 'grew up' listening to the fine works of KISS, STARZ, ANGEL, ROADMASTER, AEROSMITH and LEGS DIAMOND. People such as Derek Oliver, Kelv Hellrazer, Steve Hammonds, Bernard Doe, John Watson and yours truly. (Mr. Constable may have been too obsessed with Ritchie Blackmore and CHEAP TRICK to notice!!)

Nine years since the release of the truly classic "Legs Diamond" album the band are still struggling to get noticed. However, a new album entitled "Land Of The Gun" has just been released by Target in the United States, Music For Nations in the U.K. and Metronome in Germany. This album has taken nearly a year to be released, many true LEGS fans already owning demo tapes of the record. Those who don't, have finally realised what all the fuss is about. "Land Of The Gun" is a fine album.

"Land Of The Gun" has created such a buzz amongst the music press that when the legendary figure of LEGS vocalist Rick Sanford arrived in London for a mammoth bout of interviews, one of my colleagues remarked that the scenes reminded him of "flies around shit". Now this wasn't a derogatory remark made against Rick Sanford, but more a voice of disgust aimed at certain individuals who probably never heard LEGS prior to "Land Of The Gun" or the previous album "Out On Bail", which was also released by Target, MFN and Metronome in 1984.

However, whilst those of us who've followed the trials and tribulations of LEGS DIAMOND'S career for years (and those who would've liked to have done so) can rant'n'rave over what a shit-hot band these guys are, LEGS really do need to reach a wider audience. LEGS need to reach the average denim'n'leather clad fan in the street, they guy or girl who buys KISS, MAIDEN, WHITESNAKE and W.A.S.P. product. Metal fans need to be informed about LEGS DIAMOND, none more so that the hapless, ill-informed youngster who came up to the counter in Shades whilst Rick was making a 'personal appearance' signing autographs, and asked the LEGS man to serve him with a KISS tour poster!! Imagine what this would've done to the ego of a lesser person than Rick Sanford? Mind you, to give the kid his due nobody recognised Gene Simmons when he came in the shop once, Mike Shannon almost threw him out for not wearing a shirt.... Heaven knows what would've happened had he been carrying a Tower Records bag as well!!

Enough jesting, onwards we go to the LEGS DIAMOND story. Time to trade words with Rick Sanford and firstly find out why it's taken so long for "Land Of The Gun" to make it into the stores....

"Being that we produced it ourselves, when we finished it the first time we wanted to sit back with it and listen to it to make sure we had the best that nobody else had done because no producers to this point had got down what LEGS DIAMOND really was. There's also the fact that there's songs on there that we'd never really done that type of material before, so we wanted to make sure that it was still us but still something that was going to be pleasing to our fans. So we sat with it for about three or four months and remixed the entire thing and once we were pleased with it that's when we sent it out."

As I said before, most LEGS fans have had 'demo' tapes of the album for a considerable time and this has in fact got four songs included that don't appear on the final product viz "Right Between The Eyes" (sadly nothing to do with the classic, never recorded "Right Between The Legs"!); "Doomsday Flight", "Twisted Love" and "Seems Like A Dream". Now these aren't classic songs and one can understand why they were eventually kicked out in favour of "Falling In Love"

and "Raggedy Man". However, "Twisted Love and "Right Between The Eyes" do appear on the U.S. tape version of "Land Of The Gun" and are also apparantly being put on the German release of the album. These songs were meant to be on the MFN pressing (lyrics are printed in the inner sleeve!) but a screw up somewhere along the line prevented this. I understand though that they will appear on the B-side of a "Turn To Stone" 12".

LEGS seem to have made an effort to go towards a more radio orientated sound than they've ever done before. Why? "Yes, with "Raggedy Man" and "Falling In Love" we were trying to make an attempt, without selling ourselves out, that we could still come across with the power and the strength that we have but show so much diversity that they could still put it on A.O.R. and play it, although the radio hasn't picked these songs up, they've picked up "Rock Doktor", "My Own Game" and "Turn To Stone"!"

Is the fact that LEGS DIAMOND weren't so popular in the seventies because they didn't have this more 'mature' radio sound? "That's very hard to say. I think that a lot of the problems with success before was because of mis-management, lack of product in the stores, lack of anybody promoting the albums to get radio air-play. There are many places in the United States where even though there wasn't the supposed A.O.R. hit on the albums we still had radio play where we still are very popular and we can go out and headline and sell-out 15-20,000 seaters, merely because the people at the radio stations had the records, played the records and people heard it."

But the album I thought LEGS could've broken with ("Firepower") you don't like at all! "No, there was a lot of pressure doing that album what was mostly our mistake, being that we had just been dropped by Mercury because the management was putting too much money into their pockets and not into the band, we were too anxious and jumped too soon into a project that we should've never have got into. We were pressured into using a producer we didn't want, even more pressured into doing songs I would never have done (such as "Help Wanted" and "You've Lost That Lovin' Feelin'") although some people do like them. I just didn't enjoy doing that records and I think it reflected in the vocals."

The management problems mentioned were due to the fact that LEGS DIAMOMD had been involved with the Toby organisation who also mis-managed ANGEL and QUIET RIOT. "Oh yeah, they mis-managed ANGEL and they did it with QUIET RIOT, which is why eventually Toby-Entner had to fold because people found this shit out. Mercury at the time came to us and told us "Look your managers are screwing you guys!". Mercury then, instead of putting it out the way it truthfully was, which is I think our black mark, put it into print and called us financial sucicide. They didn't bother to explain that the financial suicide was because our managers were taking all of the money they were giving us!"

Did Toby try to give away your publishing rights like they did with ANGEL? "We never gave them our publishing rights, that's the one thing we never sold and never will. That's probably the only intelligent thing we ever did was not sell our publishing."

This is possibly why you will never ever see ANGEL reforming despite Barry Levine's efforts. ANGEL never made it over here (mainly due to more bad-management by Toby) and LEGS have still to make a live outing on European soil. So is the time right for a LEGS DIAMOND tour of Europe?

"We are desperately trying to set up something but it seems that you guys over here have a certain season when tours happen. In the U.S. we tour anytime, if there's a tour set up we'll go but here there's a season which appears to be when it's not summertime! We are trying, had we known about this four months ago when the album was being released in the U.S. we would've come over here sooner and set things up. I know Music For Nations are trying very hard to get us on at Donnington. I know we have the capabilities to get a European tour going, it's just getting people off their butts to set things up!"

Do you find there's more of an intensity in the band's following over here? "Yes, there is much more! But no-one knows who we are in Los Angeles although we are popular elsewhere in California and Texas especially! I've been told we are supposed to be legends or something. I've been happy to come over here and prove that we are real, we do exist and we want to play over here very badly."

But will the metal maniacs want to come and see "The world's greatest unknown band" (Hello Derek!)? I would like to suggest that if LEGS do make it over here that they concentrate a good deal on the hard rock loving North (Manchester, Newcastle etc) rather than just play in London because this is where the LEGS following lies. A mistake made by many a cult U.S. act is just to play in London when the band's support is somewhat more fanatical up North. Ask MOTLEY CRUE! Here is Rick's description of a LEGS show to whet your appetites.....

. "It's not just an image we have. We don't come out with make-up, I don't come out eating guts or spit blood out of my mouth. We come over and do an exciting live show. There's no make-up as I said, my hair's the same as it is now. You have to wear the proper attire, I don't wear Levi's, you have to have some sort of spectacle on stage but mostly what we work off is the music and the excitement that we create on stage. I am amazed at just how popular we are in Europe and how unpopular we are at home! I'm also amazed at how much in demand our early albums are. Someone told me earlier that they're selling up to sixty quid each! If I'd have known that I would've brought my copies over, I've got plenty of 'em!"

I think sixty quid is a bit too high, I would've thought the KWEST promo with "Rat Race" on it would've fetched that price. "Yeah, that's a different mix of that. KWEST got the one that wasn't quite finished."

It's also slightly heavier and rougher than the version that's on the debut album but a classic all the same. I did ask whether LEGS had ever recorded anyting with their original guitarist Donovan McKitty but sadly he had contracted his illness before anything could happen so Roger Romeo was brought in as a replacement.

So far as future recordings go LEGS are happy with what Music For Nations and Metronome are doing for them. Rick told me that there is some speculation that Mark Leonard's Target Records are being bought out by a major label. "I personally don't want to go to a major label because of the things they've pulled before, whereas Target being the small, little, independant label has done 100 times more than any of the majors have ever done for us. Mark is seriously working his butt off. We have the right people working with us and I don't wanna screw with what we've got going 'cos it's working very well for us, and the last thing I wanna do is cut the line one more time. I think we finally broke the bad luck and I don't wanna go back to it. I would only go to a major label with certain stipulations, I would want it in writing that they would work as hard for us as Mark Leonard does, which is an impossibility 'cos they already have their major acts. What would happen is we'd sign to a major and get put at the bottom of the roster, maybe getting a show here or there, but I guess we'd be used as a tax write-off."

What happened when you were with Mercury tour-wise? "Well we got a lot of money but we never saw it because of Toby, which is why they dropped us. There was hardly any tour support, a lot of the big shows we did supporting BOB SEGER, TED NUGENT, KISS we were playing to 26-30,000 people we could've sold numerous amounts of albums to, but the albums were hardly ever in the stores and y'know, once you play a place and the kids are very excited and they want to go out and buy the album and they can't get hold of it they go see someone else and forget about us."

You didn't even get any press in Creem, Circus or whatever as far as I can recall either, did you? "No, there was hardly any press whatsoever for us anyplace, and there still isn't in the U.S., the only major press we get is from the UK".

Is there any chance of songs such as "High School Queen" (or "Right Between The Legs"!) appearing on LEGS product in the future? "Ha! Ha! No, that's long past although that was a good song and I did like doing it. We're very prolific writers and we can write up to 30 songs for an album even though there's only going to be 8 or 9 put on the record. The one's that are gone are gone although for this last record "My Own Game" is one of the songs we dropped for the first record but we've changed the music not the words. "Rock Doktor" is also the words from an old, old song that we dropped that we've changed the music and the chorus. If "High School Queen" ever was brought back the music would change but the lyrics would stay the same - they usually do!"

I've noticed there's no flute on this record! "No there isn't, there's none at all. The flute isn't working in anymore because Mike Prince has got so much in his keyboards now that there's no need for it, it would get lost. I still have the flute and I still play it at parties when I'm drunk or alone on the beach."

So, the flute is lost to the wind and so to are, thank heavens, the bloody Simmons drums utilized on the "Out On Bail" album which I dislike I'm sad to day. I just don't rate that record! Why were the Simmons drums incorporated? "Well there's a good story behind that. We had a lot of trouble with a meter problem on Jeff Poole's drums (Poole, the original LEGS drummer has since left the band. He was replaced by former STEPMOTHERS/LITA FORD man Dusty Watson who plays on the "Land Of The Gun" album. However, he's since been replaced himself by Jonathan Valen) and because of that meter problem our producer decided we would use Simmons drums, besides the fact it was something different and they sounded good. I don't like electric drums but the way they're made now you can trigger them from the kit, so that you can still have the real drum sound but you can still make a bigger sound out of it (As heard on "Land Of The Gun"?) playing live especially. The way they make 'em now you can make a real drum sound out of it instead of that f**kin' horrible plastic sound."

And whilst we're on about horrible sounds Rick told me that he can't stand Frank Dimino's voice. Further investigation revealed that although LEGS DIAMOND shared the same management and, at one point, producers they never met ANGEL, even when they supported them in Los Angeles once! Strange eh? "Someone pulled our power out three times while we were on stage during that show which didn't make me feel real good about playing with ANGEL. I don't know who to blame but there were stories that Punky was always standing near the power point! But they had some great songs, it's just too bad they had such a lousy singer, well, he wasn't lousy but he just had the wrong style. I could tell there was an attitude about them though."

Many have ripped off ANGEL's infamous all-white look, how about LEGS DIAMOND's once treasured gangster image? Well, look no further than MFI6 and the Demo-lition section. Check out a bunch of Kelv approved glamsters called ST.VALENTINE! "Well if they wanna go ahead and play with guns that's fine", said Rick, "I went through the gun thing until the crowd stared bringing their own! We're not trying to portray anything violent whatsoever, things are bad enough as it is, that's why you see a photograph of the Earth on "The Land Of The Gun"."

I think that speaks for itself don't you? LEGS DIAMOND - deadly dancers - will they still be the world's greates undiscovered rock band in another nine years? I hope not.

Pic Matt Sampson

FRONTAL ATTACK

GAZ SHARPE Comes Straight To The Point With CHROME MOLLY

CHROME MOLLY are jammy bastards. Of all the struggling bands in the UK the MOLLIES managed to grab the missing tail-end of OZZY's last tour when RATT decided they had better things to do. So how did they perform in front of major crowds?

I caught up with the second date at Leicester's De Montfort Hall and was mightily impressed by their stage-craft, they've obviously gone to a lot of trouble getting this side of things just right. Strangely enough they did strike similarities with RATT, chugga-long riffs, emphasis on the chorus, but thankfully with a definate British stamp.

Well more of the live side later in the programme, let's get down to the interview. CHROME MOLLY either find interviews the most natural thing in the world or they've been well versed in the Phil Mogg friendly abuse psychology.

"He's got a list of questions!" exclaims vocalist Steve Hawkins. "You've got no chance mate!! Can we do this like a RATT interview?... Motherf**ker, Motherf**ker... er, carry on Gaz."

Here's the first one then. Where did you get the name from? It's a torture device isn't it? "That's a new one." Steve says, before explaining. "Could be one of many things, people think it's a pregnant goldfish, japanese prostitutes or a flying fortress called 'Chrome Molly'!"

Japanese prostitute?!! "Yeah, with the slit going the other way!"

Last time I saw you (at their infamous Xmas show) John got on stage during opening act DETENTE's set stark naked and started singing down the mikes. Is this how you put your support bands off rather than f**king with the sound? "That happens now and again" he says quite proudly! "He has got a problem for which he's having treatment. Actually we wouldn't mind if he had a bigger willy but I 'spoze he's got to put up with what he's got. Do you think OZZY would mind if he ran on naked in his show?"

He'd probably bite his whanger off, I wouldn't risk it! Anyway, what about your Xmas ode 'Rudolph the red nosed reindeer had a very shiny penis'? "Oh yes, we dig it out at Xmas, learn to play it and completely f**k it up!"

How do you explain this gross slab of womanhood on the LP cover? "Oh me woman!" he says giving her a fond eyeball. "It was Sheila (MOLLY's P.R. and wimp - she had to put cotton wool in her ears at ACCEPT!) before she went on a diet. She has got the underwear on tonight but it's a bit baggy."

So why is the truly vom inducing female there? (It's really disgusting, like Orca in black lingerie.) "We were sick of all these fit tarts on HM covers" he tells me.

It's like you're taking the piss out of RATT's Vogue type sleeves. "A bit yeah. Horny women on record sleeves are so cliched so we thought sod that and put the most horrible woman we can find on there."

But surely it'll put the average HM fan off buying it, I know I wouldn't like to get anywhere near that thing! "That's what the record company thinks and the cover will be changed for the States, it's f**kin' risky innit?"

At this point bassist Nic Wastell joins us whilst peeling off his jeans to get into more suitable attire for stage. I should of done a video interview girls.

Nic "No, it makes you smile dunnit?" No, Nic it most definately does not make me smile. Only a real pervo could muster a grin for that beast of burden.

Nic tries to explain the sales policy behind it - "Gotta admit, flicking through records in a rack you'd pick that up and look at it."

"And then take it home for a crafty!!" shouts Steve. "Anyway, we've got a nice

pic of the band on the back. We're all pouting and sticking our bellybuttons out, all pregnant!"

This is true, MOLLY's main stage effect seems to be Steve's bellybutton which is on display constantly ala MADONNA. Onto more serious subjects, how did you get these OZZY dates?

"When RATT went back to America coz they'd got better things to do we were the obvious choice at the time" the vocalist says. (Seems MOLLY's managemnt have tentacles in the Ozzed one's heirachy.) "So here we are!.. well Mark (Godfrey - drums) and John (Antcliffe - guitar) are over there."

How easy is it for you replacing a semi-major like RATT? Any problems? "No sweat!" boasts Nic. "I think the audience are sick of not having any British acts left." Too true.

Steve furthers the point "There was so much hype about RATT and I'm sure people who saw them were disappointed."

I thought they were surprisingly nifty actually! Juan Croucier is the bass man in my book, a f**kin' animal! So don't you think there are any decent UK bands left? "We don't go and see that many British bands to tell the truth" Nic states. (Maybe you should! SAVAGE, STATETROOPER and PREYER are all worth checking out.) "But people are dying for new British bands and it would make our job a lot easier if it were more of a movement. If they all came out of the closet (NWOGHM? New Wave Of Gay Heavy Metal? Help!!) and started believing they could get somewhere, which a lot of them have stopped doing, then we could get on with the job."

Are you aware that you sound very British? "Yeah I suppose" Nic comments. "But it's not an attempt to sound like anything; we play what we like."

What do you reckon on all these British bands trying to sound American? "I believe that's the wrong attitude" says the bassman. Steve is more forthright - "Selling out! A waste of time."

I agree wholeheartedly. AIRRACE, SHY and FM kindly go and die somewhere if you please. What's the point when the bands they're ripping off sound so much more professional? Only VIRGINA WOLF and MOLLY mates DETENTE are doing decent dittys in this theatre.

Nic has more to say on this haemmoroid of heavy metal. "I don't think even the Americans want more American sounding bands. There's no way you could describe OZZY as sounding American yet he's massive over there. SHY are trying as hard as they can and..."

"Disappearing up their own assholes!" Steve interupts. "Can you print that?" he wonders.

Every world of this is going down in ink. "I'm impressed." he says before adding a very loud "Bumscrew!!" (Er, no thanks Steve.) We've had a lot of bands like HEAVY PETTIN' and DIAMOND HEAD who get good press, release a few albums then inevitably take the journey to the great rectal passage in the sky. How are the CHROMEd ones going to break that barrier? "We won't go backwards" Nic tells me. "We don't sit around then expect songs to fall out of our arses the day before we go into the studio."

Steve gives Sean Harris' old mob some abuse. "DIAMOND HEAD's second album was so bad, even they can't have liked it! Hype doesn't substitute good songs at the end of the day. The audience put up with it for two albums and then they say this is just shit!"

What you're trying to say is that MOTLEY CRUE are shortly to expire? Steve agrees. "Let's face it, they haven't written a song since the first album. They only had a hit with someone elses song."

Are you all from Leicester? (Land of the Elephant Man no less. I think MOLLY found his wife for their sleeve!) "Yeah" says Steve. "All except Mark who's a yokel."

Leicester has spawned those musical greats ENGLEBERT HUMPERDINCK and the equally illustrious SHOWADDYWADDY. (The local newspaper still insists on calling the latter 'Rock Stars'. Come out of your spaceship man!)

"John's got Englebert's sideburns!" points out Steve.

Nic tells me why MOLLY are so similar to the aforementioned locals. "All the girls fancy us like Englebert and we look silly on stage like SHOWADDYWADDY!"

What do you consider to be the state of play in UK metal right now? "Absolutely zilch! It's a wasteland!" the singer says with regret.

Nic - " It's not trendy to play HM at the moment but the ones who stick with it will be the ones at the front when it comes back. We won't have to grow our hair and learn to play metal coz we've always done it."

I nearly forgot about your history of which I know nothing. Tell me of your evolution Steve. "Well, the band was formed three years ago by John, Nic and a real fat bastard who's not in the band anymore." John shouts across more details "Ginger hair, flat head!" "And a phoney London accent" Steve continues."I joined two gigs later and we carried on as a four piece, did a few demos and a 12" single. Then we added a second guitarist, some spotty Irish twat!"

Let me briefly apologise to persons of an Irish persuasion on MOLLY's behalf before asking them why back to a four piece then? "We like the space and the freedom" he explains. "When you've got some spotty Irish geezer giving it nnnnnggggghh over everything there's no sublety. So he went out the window with the drummer and we got Mark in. We got the Powerstation deal last year."

Is the next LP on Powerstation? Steve is unsure so he asks the highest power in the room (Harry Cowell - Manager of the MOLLY's and the man who introduces the band at Leicester thus - "Who thought Pratt were playing tonight?")

Take it away Harry - "It'll be on a credible major. If things get tough you can always sign to a major!"

Er Nic, why is there 'F**k Off And Die" on your bass? "Ah-ha! When people shout out 'RATT!' tonight I just show them that, saves my voice."

At this point the interview goes somewhat astray. Steve wrestles to get into his rubber strides and then announces "I reckon I've found out what that water was in the bottom of my jeans when we finished last night." "You pissed yourself!" Mark tells him. "I reckon so!" says Steve, who incidentally is pissing in the sink at this point! Let me explain. The toilets backstage are on level two which has been taken over by Oz and his security guerrillas, MOLLY are stuck up on level three minus the necessary sanitary facilities. 'Access All Areas' does not include the loo!!

In fact MOLLY have played this venue before as part of the Leicester-Aid gig. The old codger on the door took great delight in telling me these sordid tales... "Once there was this band called CHROME MOLLY here and I found some young girl wandering around without a pass so I sez what you doing here? She says it's OK because I'm a CHROME MOLLY groupie and then ten minutes later I went in the dressing room and there was this young hooligan giving her one on the floor."

"I wonder who that was - Antcliffe!" shouts Mark at an embarressed guitarist. "Weren't me" he says unconvincingly.

Steve is quick on the attack. "Weren't me indeed! Sigue Sigue f**kin' spunkball!"

"Hang On" butts in Harry. "Ask 'em why they nearly signed to another record company because their A&R executive fancied our drummer!" "Yeah" says Nic. "He came to a rehearsal and took photos of his legs with his little camera!"

"He was trying to get up his chuff!!" explains Steve. Thankfully CHROME MOLLY avoided what could of been a bum deal - especially for the unfortunate drummer!

A few weeks later it's back to the trusty Princess Charlotte where the band have a loyal following. New songs including "Breakdown" and the new single show that the songwriting is improving all the time, however, I'd like to hear less importance on the chorus as I'm afraid it could lump, them in with Korea et al.

As per usual the band go down very well, everyone's grooving away and those who don't get zapped by Steve's ping-pong ball gun. Everyone knows all the old tracks like "Too Far Gone" and "Don't Fight Dirty" and soon a mass of people, flailing arms and headbanging is on the loose.

Anti-guitar hero Lawzo burbles in my ear that John's guitar playing has improved a great deal and it was then I was very nearly decapitated by a flying drumstick. Throwing your sticks is great Mark but at that speed in a confined space it can be letha!!

Now all they have to do is break big. Nothing to it really, ay lads?

STEVE HAWKINS and NIC WASTELL

METAL ON VINYL

ALBUM RATINGS

91-100 An Essential Buy
81- 90 Strongly Recommended
71- 80 Check It Out
61- 70 Worth A Listen
51- 60 Nothing Special
41- 50 Below Average
31- 40 Disappointing
21- 30 Poor
11- 20 Rubbish
0 - 10 Delete

ANGEL WITCH
Frontal Assault
(Killerwatt)

70

Back in 1980 when the N'WOBHM boom was at its height ANGEL WITCH were there rubbing shoulders with their EMI labelmates IRON MAIDEN bidding for heavy metal domination. Well now six years later and with MAIDEN's worldwide success going from strength to strength, ANGEL WITCH are left struggling to re-emerge as a force on the British scene.

"Frontal Assault" is the bands second album since Kevin Heybourne reformed ANGEL WITCH for a second time. Their last album, "Screamin' 'N' Bleedin'", saw the band deserting their metal roots and looking towards a more melodical hard rock sound. Here they still seem to be toying with the commercial approach, but overall "Frontal Assault" is a much heavier offering.

Tracks like "Take To The Wing", "Frontal Assault" and "Undergods" are all delivered in commendable fashion. Whilst "Religion (Born Again)" proves that singer Dave Tattum is developing into a powerful vocalist.

There are a few forgettable moments, like "Straight From Hell", "She Don't Lie" and the tedious plodding "Dream World". But on the six minute plus epic "Rendezvous With The Blade" - which is dominated by a contagious riff that I'm sure I've heard somewhere before? - ANGEL WITCH pull out all the stops on the albums best cut.

Overall "Frontal Assault" is a worthwhile album, but exactly what it can do to revitalize the cult following that the band once had, remains to be seen.

BERNARD DOE

SWORD

SWORD
Metalized
(Aquarius)

94

SWORD are a Canadian band who deliver nothing more and nothing less than pure classy heavy metal, and their debut vinyl offering "Metalized" is undoubtably one of the best releases of '86.

From the opening track "F.T.W." to the closer "Evil Spell", the album oozes energy with lead singer Rick Hughes putting in a powerful and most impressive performance on vocals.

SWORD show their strong British (MAIDEN/PRIEST) influences on such fist punching rockers as "Runaway", "Dare To Spit" and "Where To Hide", all enhanced with that polished North American sound.

The pacey "Outta Control" and the anthemic "Stuck In Rock" are probably my favourite tracks, but this ballad free album is so good that every track deserves special attention, and by that I mean go out and grab a copy now. SWORD have arrived, and with a vengeance.

BERNARD DOE

POSSESSED
Beyond The Gates
(Under One Flag)

81

Just like in "Poltergeist 2" "They're Back"!! San Francisco's sledgehammer bad boys return with a brand new record sure to secure them a place in the hall of thrash fame for good. A deceptive, as always, intro leads into the mad hatter paced "Heretic".

Do I detect traces of METALLICA fall-out? Yes, but it also means that, unlike some bands (and fans), that the band have not sold out to hardcore punk and it's lethal metal you're getting for your pennies. POSSESSED score extra points again for the precision riffing and hell bent for leather approach that they made famous via their '85 debut disc of death, "Seven Churches". Just listen to Torrao and Lalonde bend those strings on the gut churning "No Will To Live" or "March To Die"! And there's always Jeff Becerra's tortured vocals to deal with too. Can you deal with the "Restless Dead"? Have you witnessed a "Dog Fight". This is big news. A must for ANY metal fan who can stomach POSSESSED metal. STAY METAL. Get this record instead of any of this hard-core crap that's flooding the stores now.

DAVE REYNOLDS

BARREN CROSS
Rock For The King (Starsong)

99

Got a passion for bands in the vein of MALICE and ARMORED SAINT? Think Bruce Dickinson is a great vocalist? Get this record at all costs! Mind you, you'll probably only be able to find it in Christian book shops at the moment because BARREN CROSS are spreading the metal AND the Word! But whatever your thoughts on Christian rock bands these guys kick some serious ass and really deliver on all counts.

Firstly BARREN CROSS have some superbly constructed face-melting songs, high-lighted by the strong Dickinson like vocals of Mike Lee who has such a classy voice. Unbelievably Brilliant! Taking off with "Dying Day" it's certainly a case of "Rock Until You Stop" 'cos the record is full of chunky guitar, blockbusting bass and sledgehammer drums. Whilst STRYPER are going in a commercial type of HM direction, BARREN CROSS go for the right between the eyes approach, Christian rock of the finest order/Heavy Metal at its very best. Obtain this album. Buy It Now! "Give It A Chance, Freedom At Last/Yours For Free, Take And Receive/ Better Than Pot, Jesus Rocks/Come And Believe". ("Believe". BARREN CROSS)

DAVE REYNOLDS

DETENTE
Recognize No Authority (Roadrunner)

81

For those of you who wish that Doro Pesche and WARLOCK had continued the speed metal approach of their first album and developed into a thrash band, instead of opting for commercialism and the major record deal, then DETENTE could be the band for you.

Dawn Crosby's vocal style is equally, if not more, raw and aggressive as Ms. Pesche, and musically these L.A. metallist's are just as capable of mixing speed with melody as the German outfit did so well on "Burning The Witches". Listen in particular to the likes of "Widows Walk" and the excellent "Shattered Illusions" to see what I mean.

DETENTE though are more than mere early-WARLOCK clones. METALLICA are also a strong influence, and you can detect that "Ride The Lightning" feel on several occasions, with "Russian Roulette", the instrumental "Genocide" and especially "Vultures In The Sky" being prime examples. Add to this Dawn's own love for hardcore shining through and you have one helluva powerful debut.

BERNARD DOE

CHACKO
Chacko (Polydor)

75

It must be nearly five or six years since I last heard the name of Lori Chacko. Last time she was fronting a London club band called AMAZON, had her picture in Sounds and nothing more. Nowadays she's looking like a taller, peroxide version of CHER with a major U.S. record deal and a great video to compliment the single "Once Bitten Twice Shy".

And she's got some good musicians on her side; G.E.Smith puts in a lead solo here and there whilst famed session muso Leigh Foxx (bass) and ex-SCANDAL drummer Thommy Price also appear amongst others. If you've been knocked for six by "Once Bitten Twice Shy" and Lori's Amazonian looks then you won't be disappointed with the pop-metal material on offer here.

DAVE REYNOLDS

VECTOM
Speed Revolution (Hot Blood)

74

TYRANT
Fight For Your Life (Scratch Records)

62

VECTOM and TYRANT are two German speed metal bands who've just had their latest albums made available in the UK for the first time.

What VECTOM may lack in originality, they sure make up for with sheer power and enthusiasm. The likes of "Day Of Execution", "Open The Coffin", the thrashy "Loudness And Speed" and the excellent sonic assault of "Satans Colours" are all delivered in convincing fashion.

It's all got a little too predictable by the time the opening riffs of the final cut, "Too Fast For Hell", come flying in, but VECTOM's debut offering is still worth investigation by speed freaks.

In comparison TYRANT are far more original but unfortunately are let down by weak material.

"Up The Hammer", "Goddess" and the strong riffing "Two Down One To Go" enhances TYRANT's superior instrumentation but the band fail miserably on mundane sloggers like "Metal Rules" and the dreadful "Can't Stand Still".

TYRANT may have the ability but here it's VECTOM who deliver the goods.

BERNARD DOE

ATTILA

ATTILA
Rolling Thunder (Shattered/Roadrunner)

86

Now here's a record worth getting an earful of even though the appalling cover will put most people off before they even start.

This is a good collection of variable paced songs with definite PRIEST influences present, musically if not vocally.

My fave tracks are the opener "Turn Up The Power", "Urban Commandoes" and "Thermonuclear Warrior" on side one whilst on side two the power metal of both "Rolling Thunder" and "Wild" impress.

There is an average version of ALICE COOPER's "Schools Out" (which is still streets ahead of KROKUS' pathetic current attempt) and a weak commercial number in "Chains Around Heaven" (not the BLACK'N'BLUE song). The LP's closer "Tryst" is good plod metal (as opposed to bad plod metal I suppose) and is a bit of a mini epic.

If these guys had a top notch production (not that this is bad), then I would certainly be deleting Mr. Halford and co for good; as it is, let's hope for the major deal. Still "Rolling Thunder" is nothing short of an excellent LP.

DAVE CONSTABLE

FAITHFUL BREATH
Skol (Ambush Records)

63

FAITHFUL BREATH certainly surprised many people with the quality of their '84 LP "Gold And Glory". Now they've come back with "Skol", an album that looks like an ad for a lager featuring the cartoon character Hagar The Horrible! I think anyone who was impressed with "Gold And Glory" should dig this one 'cos it's more of the same. F.B. have really got their shit together since the days of "Rock Lions"! They're still not entirely brilliant but give'em their due, they're 200% better than they used to be, relying on an original brand of Germanic metal that should see 'em progress further up the tree.

DAVE REYNOLDS

EXECUTIONER
In The Name Of Metal (New Renaissance)

70

As modern day "power metal" albums go, this debut from Boston trio EXECUTIONER sounds pretty dated. In fact much of the material here reminds me a lot of the mid-seventies punk/thrash that the likes of THE RAMONES and THE SAINTS used to do so well. Which is not such a bad thing as I was a great fan of early SAINTS, so I can certainly appreciate the likes of "Cyanide" and "In A Silent Way".

"Genocide" hints touches of early DAMNED material but supported with lots of maniac feedback and distortion from guitarist Marc Johnson. In many ways it's Johnson's frenzied approach that rescures some of the weaker material and highlights his talents to great effect on the solo entitled "Going Blind".

The thrashing "Victims Of Evil" and the MOTORHEAD adrenalined "Stand Up And Fight" are my particular fave tracks, and although much of the material and the production certainly leaves a lot to be desired, "In The Name Of Metal" still has some favourable moments to warrant investigation.

BERNARD DOE

LIZZY BORDEN
The Murderess Metal Roadshow (Metal Blade/Roadrunner)

91

LIZZY bites back! There has got to be a considerable following for LIZZY BORDEN out there to persuade Brian Slagel to put out this excellent double live package, not to mention the forthcoming live video too. This record proves that the Californian axe killers are a high'n'mighty force to take notice of. Power crunching metal of the first degree is the name of the game here, at times sounding like Dickinson era Samson only 1000 times more powerful.

The LIZZY's slive through cuts taken from the "Give 'em The Axe" and "Love You To Pieces" records with wave after wave of intelligent, mind-bending, metallic mayhem... all your favourites and more (mine being the porno-sleaze of "Flesheater" and horrific "Psycho", to name but two). Only the absence of any 'raps' from LIZZY himself spoils things a little, although the band tend to rely on 'visual' rather than 'aural' entertainment between songs, so the video will probably slay the record alive!

Two new studio cuts are included at the end of side four offering a tasty taster of what's to come. This band will be huge, mark my words. Long live LIZZY BORDEN.

DAVE REYNOLDS

EXORCIST
Nightmare Theatre
(Cobra/Roadrunner)

82

Interesting thrash metal from what I believe to be a Canadian band. At first sight you're inclined to think this 'group' to be another bunch of satanists. Not so, if you can understand the concept that runs through the record and can decipher the lyrics you'll find that they are bearing an anti-satan message. Besides, I find it hard to believe that VIRGIN STEELE's David DeFeis would get involved in the production of a devil worshipping album.

The EXORCIST concept is that of say, 13th or 14th century England and the witch hunting that was rife during that period. "The Exorcist" is called upon to rid the land of all evil. There's some heavy duty thrashing going on, very well produced with some horrible vocals at times, but these, I think, are intentional. Unlike PILEDRIVER, this is more of a serious statement, quasi-religious but very, very heavy musically.

I fear though, that EXORCIST will be a little too intellectual and 'commercial' (sic) for most thrashers. Please prove me wrong.

DAVE REYNOLDS

LETCHEN GREY
Party Politics
(Greenworld)

79

Legendary L.A.sters finally make it to vinyl. There's not much information given away with this release as to whom plays what, all I definately know is that these guys have been slogging their guts out in the L.A. club scene.

"Bring On The Night" gets this album off to a rather false start, as it's a bit directionless, not to say that it's anything really bad, but it really doesn't work. "Playing With Fire" is more like it, a mixture of GREAT WHITE and HURRICANE with that lethal L.A. edge is the best way to describe this scorcher. "Sexy Sadie" hits off with an acoustic intro, and works itself into a Southern influenced ditty.

Excitement works itself into the red zone with the two final cuts "Can't Help It" and "No Way Out". Sure their typical rockers, but their light years ahead of anything that any British bands are doing. All in all an impressive first outing.

KELV HELLRAZER

VICIOUS BARREKA
Outrage, Insanity And Profanity
(Axe Killer)

51

Bad production doesn't do this band any favours, in fact the production is bloody awful. VICIOUS BARREKA slightly appeal to me 'cos of their undoubted ALICE COOPER influences, but, to be honest to the average metal maniac this would be a case of deleting on first listen. Could interest gothic-punks though. If I were to pick out any tracks I'd have to plump for the semi-thrashing "Think Pink", the ethereal "Heavenly Metal", the doom laden "Payin' The Price" and "The Sentence" - interesting, if nothing else.

DAVE REYNOLDS

CRAAFT
Craaft
(Epic)

88

Don't be put off by the cover photo which makes CRAAFT look like a cross between A-HA and DURAN DURAN. First impressions can sometimes be misleading for within the cardboard outer lies one of 1986's best rock/AOR LP's. The first three songs by this German three piece are particulary excellent; full of original modern synth and guitar sounds, but all have balls.

These guys remind me of bands like BON JOVI and DOKKEN but have a much more modern poppy edge in the production. CRAAFT are original and tracks such as "Cool Town Lovers", "Stranger" and especially "Hold Me" are all top notch with catchy hooks whilst the Euro single "I Wanna Look In Your Eyes" deserves to be a massive hit.

Criticisms are few - There's a filler ballad in "You're The Best Thing In My Life" - but this is an LP of instantly likeable tunes, so invariably I'll be bored with it in a couple of months but until then I'll play it to death.

DAVE CONSTABLE

DAMIEN THORNE
Day Of The Jackel
(Roadrunner)

95

Immense death from good 'ole Chicago home of the REXXed ones, and if these guys are anyting like they are on record, live, then it looks like I will be having to make a special trans-atlantic trip to the Thirsty Whale to catch 'em.

Constable reckons they sound like SLAYER, I reckon though they're more in the league of WITCH and SEDUCE but much heavier. Doe has given them the thumbs up, so what else is there left to say? From the title cut up to "Damien's Procession", this album is pure magic, buy.

KELV HELLRAZER

MOTORHEAD
Orgasmatron
(GWR)

58

Well are they dead or aren't they? This is the big question. Well to be honest I'm quite disappointed but not particuarly surprised. MOTORHEAD peaked with "Overkill" and "Bomber" and despite producing an excellent live LP their recent (I mean last couple) studio LP's have not been anything to write home about. In fact "Another Perfect Day" was useless.

Anyway back to the newie. "Orgasmatron" has nine tracks, none of which are exceptionally good. A couple are quite catchy and commercial i.e.: "Dr.Rock" (Tacky lyrics) and "Deaf Forever" which is a listenable single type song. The rest? Well the title track is original with some 'robotic' vocals - I like this one, "Built For Speed" is back to the old days but is not such a good song.

"Ain't My Crime" and "Claw" (both on side one) are semi-thrash but there's not enough guitar I'm afraid. Bass and drums overload!

I quite like "Riding With The Driver" (obsession with riding/bikes/speed on this LP) and the LP's closer "Mean Machine", but it doesn't add up to the MOTORHEAD of old.

Sorry guys - bet they still smoke live though.

DAVE CONSTABLE

WHITE WOLF
Endangered Species
(RCA)

57

Hardly anybody took any notice of this Canadian groups debut album "Standing Alone" and I'm inclinded to believe that this album will be passed upon by the majority. Are WHITE WOLF wasting their time? Not really, they play well constructed songs, intelligent hard rock for intellectual hard rock fans, those amongst you who appreciate RAINBOW, BLUE OYSTER CULT, WHITESNAKE, URIAH HEEP, BAD COMPANY. And that is perhaps WHITE WOLF's major problem - they're influenced by seventies hard rock and it shows. Whilst many an act follow a glam/flash/thrash or bash direction these Canadians seem perfectly happy aping the class of 75; 76; 77 etc... rather like MAGNUM (And they even cover MAGNUM's "Just Like An Arrow" on here!). Vocalist Don Wilk sounds strong (and not unlike HORIZON's Shmoulik Avigal) but ultimately the music isn't my cup of tea, competent but not quite of radio hit quality expected.

DAVE REYNOLDS

CRUMBSUCKERS
Life Of Dreams
(Rough Justice)

92

We are talking thrash/hardcore crossover here folks, of the highest quality. This is the direction speed/thrash bands should be aiming in - S.O.D. being the prime example ("Speak English..." is one of the best hardcore metal LP's ever!), and the CRUMBSUCKERS are treading the same road.

Slightly more punk-orientated than the aformentioned demi-gods, these guys still hammer their way through no less than 16 tracks of manic speed, only two of which surpass the three minute mark.

I'm a big fan of this sort of stuff and much prefer it to standard thrash as a rule. The CRUMBSUCKERS could be up there with S.O.D. and although there is a limited audience for this sort of metal, it sure is worth checking out.

DAVE CONSTABLE

LASTLIX
Tell All The World
(R.C.O. Records)

80

Let me introduce you to one of my latest discoveries, New Yorkers LASTLIX. I saw this five-piece outfit demolish The Sundance in Bayshore, Long Island recently with one of the most awesome displays by a young band I've ever seen. These guys mean business. Their debut album however doesn't really show what the band are capable of live and alive, but any performance like the one I witnessed would be damn hard to capture on vinyl by any band!

I feel that they made a mistake by opening the record with a cover of Hoyt Axton's "Joy To The World", even if they do it well but they follow this up by thumping through seven self-penned slices of U.S. metal highlighing the impressive vocals of Mike Tirelli, and especially the strong drumming of Robert Sweet look-a-like Dee Kay. The cuts that got to me the most were "Tonight (We're Gonna Rock)", "Seven Hard Days", and the ace title cut. I seriously urge you to watch out for these guys you can read more about 'em in a feature next issue!

DAVE REYNOLDS

SYNTHESE
Prisoner
(Devils Records)

64

These French rockers show touches of early ANTHRAX on speed meatal cuts like "Mad Race" and "Fast Lover", and at times, sound quite promising.

"Prisoner", the title track, is more complex and builds up well to a climatic ending, while "Raven It" is also worth a mention.

The rest though is all a little too mundane for my liking, but as French metal bands go SYNTHESE - who sing in English - are not that bad and are probably worth a listen if nothing else.

BERNARD DOE

KILLER
Young Blood
(Scratch Records)

61

This band, the Swiss version, used to be notorious for ripping off AC/DC, which they did quite happily for three albums. So after taking a sabbatical they've come back with an album bearing a cover too close to ACCEPT's "Metal Heart" for comfort, and the vocalist (I think) being the only original member left in the band, although the guitarist could've changed his name. Who cares?!

Opening up with the cocksure "I Want It" (Doesn't everybody?!) they've certainly improved beyond all recognition sounding more Swedish in presentation than Swiss. The CRUE style title track rips through the room next, closely followed by a cut entitled "She Wants More" which, rather than keep things moving at kick ass pace is a slightly depresssing 'goin-thru-the motions' number. Mind you, KILLER more than make up for this elsewhere with rebel rousing numbers in the form of "Heaven And Hell" and "Heavy Metal" (original title eh?). But there's one or two drippy ballads that do spoil the album. That's the way it goes I suppose.

DAVE REYNOLDS

INVADER
Children Of War
(Bonebreaker)

56

Solid German metal from the band who used to be called VICTORY until Fargopeter Knorn + co. signed to Epic Records. There are a couple of worthwhile tracks on this record but after a while they all sound the same and you start to get restless, hoping the thing will finish soon. Halfway through side two you begin to wonder why you're bothering anyway and hit the destruct button.... know what I mean?

DAVE REYNOLDS

CINDERELLA
Nightsongs
(Phonogram)

70

CINDERELLA are apparently the hottest new glam outfit out of Philedelphia. Well the first thing that really hits it on the head as soon as "Nightsongs" bursts from the turntable is vocalist Tommy Keifers amazing resemblance to Brian Johnson and Steven Tyler. I mean "Shake Me" is prime AEROSMITH. But much preferable to these ears is "Nobody's Fool"; semi-balladic mayhem and Tommy's voice sounds more like his own.

"Once Around The Ride" is catchy and memorable enough. While elsewhere Tommy and the boys rock out like bad asses on: "Save Me", "Push,Push" and "Back Home Again". So a memorable debut with some high spots; much more originality will put these boys in the big league.

KELV HELLRAZER

SURFACE
Race The Night
(Killerwatt Records)

72

SURFACE take the generally unorthodox procedure of releasing a live album before they have any studio vinyl to their name.
Well that approach didn't exactly work for the likes of CHINATOWN in the past - apart from making "Play It To The Death" a collectors item in Holland! - but "Race The Night" certainly suggest a bright future ahead for these Birmingham melodical hard rockers.

The likes of "It's No Good", "Night Creature" and "Story Teller" all show that the band are heavily inspired by that all-American pompish sound. In many ways SURFACE remind me of a heavier version of BON JOVI enhanced by catchy choruses and an intelligent layering of keyboards.

The material does sound a little samey in places, viz "Paris", "Bad Girls" and "Hideaway", but if SURFACE can pull it off in the studio, with a little more consistancy (not forgetting a polished production that their sound demands) then they could well be going on to bigger and better things.

BERNARD DOE

DESTRUCTION

DESTRUCTION
Eternal Devastation
(Steamhammer)

86

DESTRUCTION are without a doubt Germany's finest when it comes to thrash, but "Eternal Devastation" sees the band breaking new ground.

METALLICA's "Master Of Puppets" has obviously been a strong influence here as six minute epics like "Curse The Gods" and "Life Without Sense" contain that unmistakable style of riffermania.

This new style generally works well for the band. My only complaint is that guitarist Mike's usual dazzling display of maniac lead soloing is a little reserved this time around, in favour of a more complex riffing approach. That's not to say that DESTRUCTION have completely deserted their thrash roots as high adrenalin speed attacks of "Eternal Ban" and "Confused Mind" are equally as intense as past glorys such as "Bestial Invasion" and "Black Death".

With "Eternal Devastation" DESTRUCTION remain Germany's kings of thrash, but now they're beginning to inject a touch of class.

BERNARD DOE

GREAT WHITE
Shot In The Dark
(Greenworld)

91

Jack Russell and his shark toothed terriors are back in action! After the fairly depressing EMI America album that only hinted at what true GREAT WHITE material, it's a distinct pleasure to report this new album a grade A release.

Opening with the flawless "Shake Me" the band rip through a fine selection of sing-a-long hard rock this side of RATT or, even LEGS DIAMOND! There's the wonderfully coy "What Do You Do", a surprisingly superb cover of ANGEL CITY's "Face The Day" (you can find the original on the Australian's "Darkroom" album) and a rousing rendition of "Gimme Some Lovin'".

Side two contains pure great, GREAT WHITE material. Perhaps the best thing about the band this time round is that Jack hasn't got anything to prove anymore, he sounds less cocky and the band, as a whole sound less obnoxious. "Shot In The Dark", "Is Anybody There", "Run Away" and "Waiting For Love" show that GREAT WHITE have matured. Russell, along with Lorne Black, Mark Kendall and Audie Desbrow play up a storm and it sounds great! Even the lovely Lee from Music Box, a 100% CRUE fan, was seen to be tapping her STRYPER approved high heels to this one recently. This is class. Buy it!

DAVE REYNOLDS

MOX-NIX
Mox-Nix
(Axe Killer)

85

MOX-NIX hail from Texas and deliver 100% all-American heavy metal. RIOT, SAMMY HAGAR and Y&T are just some of the comparisons that come to mind while playing this album as high adrenalined rockers like "Fight Back", "Kill Or Be Killed" and "Ready Or Not" are all delivered in classy style.

"Last Sierra" is very reminisant of Y&T's "Forever" and equally as good, while "Scream For Mercy" hints strongly at SAMMY HAGAR in his heyday soon after he split from MONTROSE.

MOX-NIX show they're more than capable of injecting some speed metal into the affray as the excellent "Never Again" comes ripping from the speakers.

The whole MOX-NIX sound is enhanced by imaginitive power riffing with a special emphasis on melody and although the comparisons - especially with Y&T - are plentiful, the band surely have the talent to make a name for themselves in their own right. A great debut album.

BERNARD DOE

SAMURAI
Weapon Master
(Ebony)

76

SAMURAI's second LP for Ebony is a great improvement on their debut. The Welsh five-piece have come up with a well produced energetic package that shows much promise for the future.

Things open with the semi-thrash of "We Rock All Night" which features some blinding soloing from Huw Lewis and/or Craig Ridsdale - powerful stuff. Proceedings drop a gear for "Fighter" which features more intense soloing and a great catchy mini-chorus. "Hold On" is more mid-paced whilst side one's closer "Too Hot To Handle" should appeal to modern day ACCEPT fans (although I'm not in that category).

The flip opens with "You Better Be Ready" which is more powerful stuff reminiscent of MSG in their heyday and there are definite touches of the good old days of NWOBHM in here too - ah many memories!

"Into The Night" sees the reappearence of the ACCEPT influences but these guys sound refreshingly more youthful than the Germanic plodders. "Aiming For You" is unfortunately more average whilst the LP's closer and title track is riff to the finish stuff.

So a good, but not great LP, worth buying I think and in comparison to most of the rubbish coming out of the UK today "Weapon Master" is a good effort.

DAVE CONSTABLE

Pic John Ricard

Dave Mustaine

MEGADETH
Peace Sells..
But Who's Buying?
(Pre-release Tape)

91

Well, I raved like hell about Dave Mustaine and friends in my review of "Killing Is My Business.." a few issues back and now I'm gonna rave some more over their newie. Let's get it straight from the start; MEGADETH are no longer (were they ever?) a thrash band. "Peace Sells.." shows many styles hidden within its grooves and total thrashout is only a very small part of it.

What we are talking here is originality in bulk and I guarantee many of you will hate it, but if you listen to the LP with an open mind you will be very suprised. Tracks like the opener "Wake Up Dead" with its weird stucture (two verses and plenty of soloing) and "Good Mourning" (plenty of tempo changing here as in most of the tracks) are refreshingly modern sounding. My faves though are "Devil's Island" with a hook that will stay on your brain for ages, and "My Last Words" which is... well hear it for yourself.

The only duff track is an appalling cover of "Ain't Superstitious" which does manage to save itself with a mini thrash at the end.

The guitar playing is superb throughout and although Dave Mustaine's vocals are an aquired tase I find this a very fine heavy metal LP and if you look at it as heavy metal, you'll like it too!

DAVE CONSTABLE

RAGE
Reign Of Fear
(Noise)

82

These German speed metallists were first featured in METAL FORCES back in issue 15, when they went under the moniker of AVENGER. Now having signed a new record deal with Noise, the band have changed their name to avoid confusion with the British AVENGER (who ironically look on the verge of splitting up) and release their second full album.

"Reign Of Fear" is certainly an improvement on past AVENGER achievements and lets rip from the word go with the speed metal assaults of "Scared To Death" and "Deceiver".

"Raw Energy" is a strong pounder with slight touches of ANTHRAX in approach, but the best track has to be "Echoes Of Evil". Played very fast and very heavy, this track erupts into a frenzy of power and aggression sounding at times like label mates HELLOWEEN.

"Suicide" and the plodding "Chaste Flesh" are not so hot, but with RAGE, Noise are certainly onto another winner.

BERNARD DOE

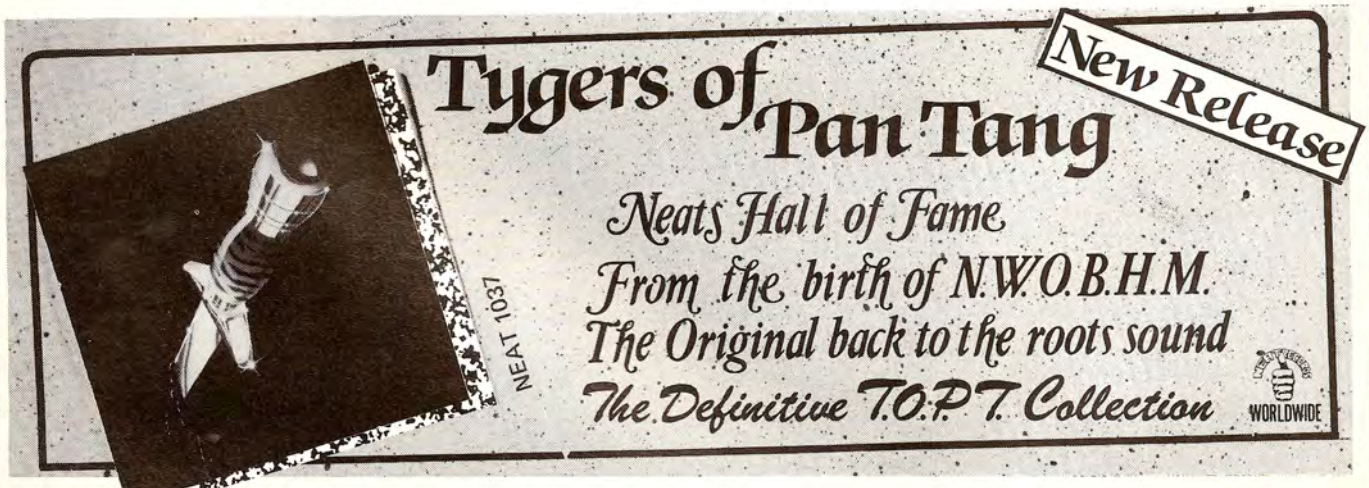
RIPPER
...And The Dead Shall Rise
(Ironworks)

79

Yes, the ultimate grease paint'n'stackheelz group now have a record itching for release. Another 'Demo-lition' success story? Could well be so long as enough of you spend your hard earned cash on it. Striking off with the METAL CHURCH style "Death Awaits You" it's all systems go(re). Side one is made up of the four tracks on RIPPER's raved over demo (see MF14). Horror-metal fanatics, this is tailor made for you.

On side two however there's a brand new bunch of songs to sink your fangs into. "Don't Tie Me Down" comes across as being bloody heavy, "Halloween" is more of the same, in the vein of the title track (no pun intended!) whilst "Wake The Dead" and "Metal Mission" are stormers! The former is a classic doom metal cut augmenting SABBATH riffs with the atmospherics of JUDAS PRIEST's "Solar Angels"; whilst the latter is all-out thrash metal. Unbelievable, ending in a riotous climax a-la "Black Diamond" by KISS. These last two tracks are worth the price of the album alone. Whilst side one seems to be a comical horror trip, side two makes more of a serious(?) statement which, I suspect, is the direction RIPPER intend to follow with future product. Great stuff.

DAVE REYNOLDS



AXE ATTACK

AXE ATTACK
Nightmare
(Axe Killer)

83

Guitar Pete is back in stock with a vocalist who is in fact ex-HIGHWAY CHILE vocalist Armand Van Der Stigchel who has improved beyond recognition, as has Guitar Pete in fact. This album is a strong, guitar orientated metal collection with the emphasis set on songs rather than proving Pete's undoubted ablility as a guitarist, although this still doesn't stop the odd instrumental popping up! It's a very intense, heavy album and with tracks like "Pushin' Your Luck", "She's A Killing Machine" etc., who can doubt it?

DAVE REYNOLDS

RAZOR
Malicious Intent
(Viper/Roadrunner)

79

A new RAZOR album seems to be hitting the streets every six months which by western world standards is well above average. So do the band have such a vast amount of high quality material to warrant such an output? Or are their record company, Viper, trying to get as much milege as they can from RAZOR, before the thrash metal bubble bursts? Well on the evidence of this latest offering I'm afraid the latter could be true, and as a result it will do the band more harm than good.

The Canadian thrashers last album "Evil Invaders" was an absolute classic and here Dave Carlo and Co. deliver some intense moments in "A.O.D.(Angel Of Death)", "Rebel Onslaught", "High Speed Metal" and the title track. But elsewhere cuts like "Night Attack", "K.M.A." and "Cage The Ragers" appear to be nothing more than album fillers.

RAZOR have the potential of being one of the great thrash metal bands, but maybe in future they should take a little more time and pride in what they're doing. Overall "Malicious Intent" is a very good thrash album, by RAZOR's standards though it's just a shade disappointing.

BERNARD DOE

DANIEL BAND
Rise Up
(Refuge Records)

71

So far as I'm aware this is Canadian act DANIEL BAND's fourth album, at least I only have four albums, and it's nice to hear they've reverted back to the heavy, melodic approach they displayed on their debut album, "On Rock" released in 1982.

Whilst they've got some pretty classy material, vocalist/bassist/keyboardist Dan McCabe has never possessed the strongest of voices but he does a pretty good job this time round as heard on the slightly CHEAP TRICKish sounding "Bethel" that opens the album. Mostly the DANIEL BAND combine the more alluring aspects of TRIUMPH and APRIL WINE and use them to good effect by rockin' against evil (yes, they're a Christian act) on the addictive title track, "Call His Name", "Right Heart" or "Paradise". - There are some dodgy moments but overall "Rise Up" is a worthy addition to any HM/HR collection.

DAVE REYNOLDS

BLOODGOOD
Bloodgood
(Frontline)

81

It hasn't taken Seattle Christian metal act BLOODGOOD long to make the transistion from 'Demolition' hopefuls (see last issue) to budding superstar recording artists, has it? Three of the four demo tracks have made it onto vinyl, "Battle Of The Flesh" sadly being the missing cut. Mind you there's an even crunchier track replacing it, entitled "Black Snake" - an awesome headbanger in true Northwest metal traditions.

Elsewhere though BLOODGOOD sound a little too lightweight in comparison, the production, though being full of clarity, not having enough clout to put a great deal of power across. Having said that I've got to admit that I find no fault in the musicianship and the band display a great deal of potential, especially on newer tracks such as "Soldier Of Peace", "Stand In The Light" and "You Lose". Promising. Very promising.

DAVE REYNOLDS

DESOLATION ANGELS
Desolation Angels
(Thameside Records)

90

Well, better late than never I suppose but this debut vinyl offering (LP variety) from DESOLATION ANGELS is well overdue. The good thing however is that it's been well worth the wait. When I first covered the band in MF many eons ago I was convinced they could prove that true heavy metal lies not only in the US, Germany and Sweden, and that we Brits (especially the East Londoners) could produce a band of outstanding death-metal quality. That's not to say the ANGELS are thrash, far from it, but if you like your metal genuinely heavy a la TROUBLE, SAVATAGE and SABBATH then this LP's for you.

It contains a magnificent collection of memorable, barnstorming riffs harking back to the good old days of UK metal in 77-79. I'm positive if this band had been around then they'd have been superstars by now since they'd have trodden on much of the wimpen that progressed to the big time from this era. Still, down to details - the LP opens with "Spirit Of The Deep"; powerchords oozing out everywhere here, a headbangers delight. The more doom metal of "Evil Possessor" follows and leads to a remixed version of DESOLATION's first single "Valhalla" which I feel is vastly superior to the orginal.

"Unsung Hero" is powerful stuff too, with more fast riffing instore to keep everyone happy.

A shiver of fear went down my spine when first hearing "Death Machine". It begins well in a CIRITH UNGOL type way (yuk!) but quickly settles down into another burst of death mayhem riffs and solos everywhere - Yeah!

"Wild Gypsy Woman" slows the tempo - definitely in TROUBLE territory here but still powerful - whilst the closing track "Angry Running" keeps the tempo flowing.

So apart from the fact they all support useless football teams, these guys prove there is still life in UK metal. Buy or die!

DAVE CONSTABLE

RUTHLESS
Discipline Of Steel
(Axe Killer)

62

The second vinyl offering from Anaheim based RUTHLESS is built upon a rock solid foundation of the heaviest of metal, even throwing in a couple of first rate thrashers such as the supercharged title track. RUTHLESS deliver metal in an intelligent manner, their songs containing melody, precision and aggression. A strong album from a talented band. Keep an eye on them.

DAVE REYNOLDS

EUROPE
The Final Countdown
(Epic)

91

An excellent follow-up to "Wings Of Tomorrow" (itself a fine LP). EUROPE have if anything gone for a more commercial keyboard-orientated sound whilst retaining enough heaviness in the riffs to keep them firmly in the HM league.

The material on "The Final Countdown" is especially strong; look out for tracks such as "Cherokee", "Love Chaser" and the excellent ballad "Carrie". Whilst my faves have to be the haunting keyboard hookline of the title track and the more rocky numbers "Danger On The Track" and "Rock The Night".

Definately one of Sweden's best ever metal LP's and in Joey Tempest EUROPE have one of the best songwriters around.

DAVE CONSTABLE

THRASH QUEEN
Manslayer
(Lanslyde Records)

10

KILLER FOXX
The Night
(Lanslyde Records)

27

HUNTER
Hunter
(Lanslyde Records)

15

Apart from all being on the same label these three (all American) releases also have something else very much in common - the f**kin' AWFUL production. We get one take rehearsal tapes submitted to our "Demolition" feature that are better than this crap. Whatever Mr. Matt Brooks does in the future then he certainly won't be making a career as a record producer.

THRASH QUEEN don't exactly live up to their name. This all girl band sound more like a punkier version of MOTORHEAD than anything else. In fact that comparison is probably an injustice to Lemmy and Co. because musically THRASH QUEEN are pretty talentless, with only one "Now You Ain't Got Me" deserving any special attention. If this album was recorded in a dustbin, as the sound suggests, then I'm sure the band felt quite at home. Total garbage.

Visually KILLER FOXX look like a cross between KISS and W.A.S.P. with drummer John Deacon looking how Kelv Hellrazer will probably look when he starts drawing his pension!

Musically though the band offer a very heavy death metal sound that occasionally shines with a vengeance - "Going Under" and "Get To Your Feet" - but generally falls flat with mediocre material - "Stand Together" and "Kiss Of Death".

Image wise, some may say that KILLER FOXX have potential but I'm afraid musically the band need to show a vast improvement.

Of all the three bands here, HUNTER show the most musical talent but fail to put that ability to good use. All the tracks are totally uneventful and I'm puzzled to how HUNTER actually got a record deal. But one glance at the back cover, seeing the name Brooks credited to everything from song composer to cover artwork (and of course production), then it explains everything.

Independant record companies have done a lot to strengthen the metal scene in recent years. Lanslyde Records will do nothing but give HM a bad name if they continue to release rubbish like this.

BERNARD DOE

VOI VOD

VOI VOD
RRROOOAAARRR
(Noise)

86

I've always regretted slagging off VOI VOD's debut "War And Pain in an earlier issue, not just for the abuse I got afterwards but also due to the fact that after continuous listens it became a fave LP. Songs such as "Blower" and "Nuclear War" were classics on that album and although on first hearing "Rrroooaaarrr" does not throw up such gems it still maintains that extrodinarily raw punkish sound unique to VOI VOD.

I'm sure there are killers hidden in there somewhere - it'll just take another twenty plays or so to properly identify them. Anyway you all know what to expect from VOI VOD and you'll either love 'em or hate 'em.

At the moment my bets are on "Thrashing Rage" and "Build Your Weapons" (an oldie but goodie) taking the honours as standouts - see I'm getting into it already whilst "F**k Off And Die" (not a cover version!) has strong potential to never be heard on the radio. Hope they shit on CELTIC FROST on the US tour!

DAVE CONSTABLE

JOURNEY
Raised On Radio
(CBS)

60

Just who cares about JOURNEY these days? Well, believe it or not this record is selling well on import here in the U.K., which means it'll bomb when it gets domestic release 'cos everyone who wants it has got it already. Anyway, Steve Perry seems to have taken control of the ship so that Neal Schon is left to just perform obligatory guitar heroics, rather than sear off into outer space as he did on the classic "Escape" (The JOURNEY album??).

Perfect American radio rock to sweet talk the chicks into bed, but nothing here for mental metal maniacs.

DAVE REYNOLDS

THE BEAST
Has Arrived
(Napalm)

78

America's answer to Alexei Sayle?!? 'The Beast' looks a joke sure, and this may be just another bandwagon jumpin' thrash album but it's kinda good y'know? A good deal of it sounds like MOTORHEAD with some outrageously sick dumbo lyrics.. listen carefully and you'll laugh you head off, I swear! Check out "The Beast Has Arrived", "McDonald's Man"(!! - intense!) and the excellent "Skull Butt", for the best of the bunch and fans of Guitar Pete might do well to invest in this record as, it says on the sleeve, he plays "All Guitars". This is a good album to annoy neighbours with!

DAVE REYNOLDS

SAVATAGE
Fight For The Rock
(Atlantic)

Earlier this year SAVATAGE played one of the best live gigs of '86 when the Florida metallist's were here to record their new album. "Fight For The Rock" is the result.

The anthemic title track opens the album in fine style, but from then on I'm afraid things go very steeply down hill. Anyone who was disappointed like I was with the bands last offering, "Power Of The Night", will probably give up completely with the band after hearing this. It is really bad.

"Out On The Streets", the ANGEL like plodder from the band's otherwise classic debut album "Sirens", is resurrected here, serving no purpose at all other than to prove that even then they could adjust to suit a major labels commercial needs. With this album they certainly have, as such mediocre trash as "The Edge Of Midnight", "Lady In Disguise" and "She's Only Rock'n'Roll" are churned out in a forgettable manner.

Even the inclusion of cover versions of two rock classics cannot save the album. "Wishing Well" is not a patch on FREE's original, while SAVATAGE's attempt at BADFINGER's "Day After Day" would surely of had composer Pete Ham committing suicide, that's if he hadn't already done so in 1975.

SAVATAGE are returning to the Marquee at the end of July. I'll be there, I'm sure they can still kill live, but on the vinyl front they seem to have completely blown it.

BERNARD DOE

OZ
Decibel Storm
(RCA)

I enjoyed "Fire In The Brain" a couple of years back by this band but then deleted when the sub-average "Ill Warning" came out. "Decibel Storm" lies somewhere between the two; not brilliant but certainly above average with some good cuts such as "Eyes Of The Stranger" (With some powerful riffing but not such good vocals), "Exterminator", high velocity verging on power metal and the definite thrash of "The Show Must Go On".

To balance though, "Teenage Rampage" (the SWEET classic) is rubbish and a couple of tracks on side two are no better. So buy it if you've got plenty of cash to spare - if not be a bit more selective.

DAVE CONSTABLE

VARIOUS ARTISTS
Metallic Bunnys Fast Collection
(Earthshaker)

This one was supposed to coincide with Easter. Better late than never. Here Axel Thubeauville has put together a few Earthshaker out-takes from CARRIE, ATLAIN, STEELER, FACT and HOLY MOSES. Watch out for the latter outfit's debut album "Queen Of Siam", because these people kick serious ass and have a highly unusual sounding female vocalist. Immense! STEELER's offering is a 10 minute plus live version of "Call Her Princess". Good stuff but the tape I have of this sounds better. FACT (Hi Patty Huth! XXX) contribute a rousing mother of a song called "Shout Out Loud". This band could go places, I'm tellin' you; whilst ATLAIN and CARRIE (sounding much better here than on their disgustingly terrible album) offer the less interesting numbers. For collectors only really.

DAVE REYNOLDS

LOUDNESS
Lightning Strikes
(Atlantic)

This is the sixth studio LP from arguably Japan's top HM band and their second for Atlantic Records. Prolific they may be but LOUDNESS have never come up with that real killer - you know the LP where most or all of the tracks are really top-notch.

"Lightning Strikes" is an excellent LP but is still flawed by the inclusion of three or four poor to average songs. It does however boast possibly their most memorable song to date, "Ashes In The Sky" (for some reason retitled from the Japanese original "Shadows Of War" - still no matter) which although a plod number has extreme power and featured a devastating solo from Guitar God Akira T.

"Black Star Oblivion" is another fine track much faster paced - if only they could put together an LP of ten tracks along these lines - in fact side two is by far the better. Side one is considerably weaker with "Let It Go" (the first single) saving the day and that's not a particularly outstanding track. Of the others I'm afraid none stand out too well, that's not to say they are bad, just I expected more this time around. But worth owning just like all their LP's.

DAVE CONSTABLE

JINX
Stand Up For Rock'n'Roll Power!
(Devils Records)

A pretty interesting sounding French act blessed with a very intense sound, full production and two above average guitarists. This six tracker is full to the brim of power chords, the best tracks of which ("Very Bad" and the incredible "Young And Proud") signify that here is one band trying to be original and gain international recognition. Definately strong contenders in the search for best new French act of the decade.

DAVE REYNOLDS

SATAN'S HOST
Metal From Hell
(WEB Records)

There's nothing clever in slagging off a bad band or LP so I won't try and be funny about this obviously under funded and under produced debut from this Denver quartet.

Unfortunately as a reviewer it is my job to comment for our readers benefit as to what is worth buying or not.

This is not; it is very poor and although these guys probably try hard "Metal From Hell" would be better off if it disappeared quietly into obscurity. It sounds like a very bad demo. Sorry guys, nothing personal but try again huh.

DAVE CONSTABLE

POWERHOUSE
Powerhouse
(Ambush Records)

POWERHOUSE are yet another British hard rock band going through the motions, whose efforts, sadly along with 99% of similar sounding bands, will all be in vein.

Featuring ex-GEORDIE members Tom Hall(bass) and Brian Gibson(drums), the band do show a couple of inspired moments on "Feel The Steel" and the commercially layered "Heaven or Hell", but generally this album is nothing but a bore with side two reducing POWERHOUSE to third rate AC/DC clones.

BERNARD DOE

EMPYRE
The Foundation
(Coat Of Arms Records)

Nothing to do with the British band at all, this version come from New York. I expect the British boys will be pretty pissed off at the emergence of these Americans as not only is the name the same, but the album title is a near clone of EMPYRE UK's first demo handle and both bands have a track called "Swordplay". Coincidence? I have a strong suspicion that someone is ripping off someone. Any ideas?!

RUSH are an obvious first love of EMPYRE USA although the Canadians shouldn't take all the blame for what this band sound like, the production doesn't help either. To be honest nothing on this album gave me any kind of enjoyment at all, it all sounded so average and it certainly is too lightweight to be classed Hard Rock or Heavy Metal. Even with the addition of Jack Starr on one track, EMPYRE failed to impress. Sorry.

DAVE REYNOLDS

VITRIOL
The Beginning
(Enfer Records)

More French metal, this time inspired by the more conventional sounds of JUDAS PRIEST. But despite some hilarious lyrics in garbled English there's not much here to smile about.

The pathetically titled rocker "I'm singin' On The Top Of One Voice" is one exception showing a little promise. But the likes of "Witness For Devil" and "Killers Memories" are totally uneventful not deserving the strong vocal performance given by Tony Care.

VITRIOL will need to improve quite substantially if the album isn't gonna prove the beginning of the end.

BERNARD DOE

SEDUCER
Caught In The Act
(Thunderbolt)

This album has been passed around just about everybody on the MF staff and nobody can bring themselves to say how they really feel about SEDUCER as a band. I can. They've probably got one of the worst production jobs ever and much of their material is sub speed metal garbage. There are however one or two good tracks that reminded me a great deal of several mid-seventies Brit metal bands. Ultimately though no-one should be worried of SEDUCER when they don't have a hope in hell of attaining anything higher than pub gigs, but perhaps they can prove me wrong. I wish them luck. By the way chaps, Ace Frehley would be very interested to hear your version ("Blizzard") of his "Snowblind" cut!

DAVE REYNOLDS

CARRIE
Secrets
(Earthshaker)

I have a sneaking suspicion that someone wanted female fronted sextet CARRIE to be the new WARLOCK. Spare me details! Not only do CARRIE fail to be anywhere near as good as Doro and co., they've also been given one of the worst production jobs of all time, not to mention a priceless cover painting. This is shit of the first degree, never to see the light of day in my collection again. F.O.A.D.

DAVE REYNOLDS

from the FRONTLINE

CELTIC FROST
Hammersmith Palais
London

If I had asked you lot what Switzerland had given to the world before tonight what would you have said? Cheese and Chocolate I suppose. But many of you know another secret. Switzerland produced something far less friendly (hi Bernard!) and far more harmful - CELTIC FROST! MOTORHEAD proved that three guys can be loud, gross and mean all at once and now FROST are out to prove that Switzerland too has the potential to be as mean and as gross and what's more, I love it - so there!

11.45 is late I agree, but I wasn't going home. Unfortunately few of London's faithful seem to agree and it was a much reduced crowd that faced Tom G. Warrior as the first chords of "Into Crypst Of Rays" assaulted the PA leads. The faithful few went beserk and the atmosphere took over so that I momentarily forgot I was in London - true escapism man!

I had expected bass noise and bad 'E' chords but what emerged was quite a suprise. True, I didn't hear one word of the vocals all night, but whose interested in those when your neck's on automatic pilot. The sound was alarmingly clear even during Tom Warrior's solos, and Martin Ain's bass playing was impressive particularly as he never stopped moving, stretching his neck muscles to incredible lenghts. Also very active was Reed St. Mark who attacked his kit with an array of rolling pins and beat the hell out of several good drum skins, and half the stage, showing that his skill in backing Warrior's riffs is second to none; although the solo seemed pointless?

The crowd didn't seem to care what each track was and was swept along in a sea of thundering riffs including "Procreation Of The Wicked" and "Jewelled Throne", which accelerated and deaccelerated like a perfectly tuned racing machine on its way to certain victory.

In no time FROST reached "Return To The Eve" and "Morbid Tales" and departed. I don't believe this gig should be judged on the fact that the vocals were nowhere to be heard or that the image is too plain or that FROST seem to be over doing a successful pattern; it's true that a lot of the tracks don't register their titles immediately, but I believe it should be judged on the riffs and the atmosphere generated in the gig. That's why I like CELTIC FROST, so come on, freeze together and join the legions of the FROST!

MIKE EXLEY

Pic Tim Keenan

TOM G. WARRIOR and MARTIN AIN (CELTIC FROST)

FATES WARNING
Sneakers
Branford, Connecticut

Any band that can play a very small club with no effects or fancy stage show and blow you away is simply a phenomenal live band. This describes FATES WARNING. A band so remarkable on vinyl, but twice as good live!

By the time FATES WARNING came on, the fans were going completely bonkers. I was quite pleased that the band did a fair balance of songs from both albums. Classics like "The Calling", "Traveller In Time", "Buried Alive", and my personal favourite "Misfit" were all done faster, but with perfection. Vocalist John Arch was in top form and sang better than he did on vinyl. That fact simply blew me away! The guy's an unbelievable vocalist!

The crowd started really going apeshit when the headbangers theme song, "Pirates Of The Underground" was played. My favourite part of the evening though was when "Epitaph" was so perfectly played. Drummer Steve Zimmerman and bassist Joe DiBiase played one of the tightest rhythm sections I've ever heard. DiBiase proving that he is an out-standing bassist. Jim Matheos played some good classical guitar throughout the song; I think Matheos is the main talent behind the songwriting and also deserves more recognition for being a really good guitarist.

New guitarist Frank Aresti (ex-DEMONAX), who took old guitarist Victor Arduini's place only a few months ago, fits really well with the band. He had a good stage presence and did a good job on guitar especially playing most of the harmony leads with Matheos.

Finally the last song of the night, "Kiss Of Death" and they couldn't have picked a better song to end the with, as the crowd went totally OTT. I think I just about sum everything up when I state that FATES WARNING are awesome and are a must to witness live! I've always been a fan of the band, but after this gig, now I'm totally hooked! Believe me. FATES WARNING should be heard!!!

PATRICK PRINCE

Pic Patrick Prince

JIM MATHEOS (FATES WARNING)

LYNN ALLEN
Bethovens
Davenport, Iowa

What the hell am I doing in Davenport, Iowa? Kim Fowley wants me in L.A. and DIAMOND REXX want me in Chicago. Well I'm here for a good reason; I'm talking about Iowa's biggest export and it ain't corn. No it's LYNN ALLEN.

A voice screams over the huge P.A. "Let's here it for the best in the Mid-West - LYNN ALLEN". The packed venue goes nuts as the band launches into "Fake It Off" a cut I hadn't heard before. It's plainly obvious right from the start that vocalist Bill Pieffer has that certain charisma that puts him leagues above the rest. Everything he does, the crowd laps up, and it really is astonishing to see it happen.

Drummer Bobby Boyd and guitarist Tim Compton look like they've come straight out of OZZY's band. The moves, the looks and the unbelievably tight musicianship.

"She's Looking At Me" shows the band don't even stop for a breather. Power and class unite in a deadly partnership that's gonna be the bands claim to major success.

The girls go especially crazy on a cut from the bands "We Laugh At You" project titled "Last Night". Apparently this little ditty is a smoochers classic in Davenport, it certainly got a big thumbs up on the night. "Last Night" is definately different for LYNN ALLEN; being a lot more balladic than anything else they do.

"Strangers" is a new cut the band have been working with for a while and it seems to go down extremely well; definately LYNN ALLEN's step into the almost modern pop sound. "Depending On You" is definately aimed at the heavier element of the crowd and is probably my favourite number.

The band close with "I Can't Stay Away" and more power rock beyond ecstasy. God, this sure beats the Marquee on a good night.

So is Iowa finally on the rock'n'roll map? Well from the strength of this gig I would say yes. Some big names will be working with the band in the coming months, so something positive should come of this. Hopefully the bands first European release is only a stone throw away.

KELV HELLRAZER

LYNN ALLEN

DRIVESHAFT
Wellington
London

The Wellington was fuller than most of us are used to seeing it the night that DRIVESHAFT came to Shepherds Bush.

This Irish/French union hit the stage in a dazzling array of costumes that had you reaching for the sunglasses (cue Kelv Hellrazer's jacket).

The band went into a lively set with the audience tapping feet and banging heads (usually other peoples) and if any criticism is to be levelled at the band it would be that they have a tendency to lack originality on the music front (shades of Y+T) but this definately didn't take away from the enjoyment of the evening which culminated in a jam, bringing to the stage such luminaries as Pete Franklin from CHARIOT and Colin Harkness from SPIDER who proceeded to 'boogie on down' with 'Tush' with a choreography which would have left ACCEPT standing.

DRIVESHAFT are an excellent band with very good stage presence and though I feel they should work on establishing a more unique sound, they are definitely worthy of a record deal - the sooner the better.

ROS SWEENEY

FASTER PUSSYCAT/L.A. GUNS/TRANCE/ JADED LADY
Troubador
California

Another 4-band night at the Troubador, so I hoped I would get out before the next morning - almost made it! Anyway, I only caught one JADED LADY song, so I can't give them a complete review here. But the one song was good, and I noticed how professional this band really is.

Next up was TRANCE. Yet another L.A. band that dresses better than it plays. How about less time shopping and more time writing songs? Not much more to say, unless you like bands that sound like a boring version of DOKKEN.

Now it's time for the real Rock'n'Roll bands: L.A. GUNS and FASTER PUSSYCAT.

L.A.GUNS came across as a heavier LORDS OF THE NEW CHURCH. Much heavier, but also much more accessable. I haven't seen that many hooks since I was in a slaughterhouse! Songs such as "Name Your Poison" and "Wired And Wide Awake" grab you by the neck and melt your face off. Great stuff, indeed! But, best of all is the forthcoming single, "On And On", which is one of the catchiest tunes ever to work its way into my ear. Other notable songs include "Word To The Wise Guy", and "Everything I Do". L.A. GUNS are on the move, and if you ever saw singer Paul Black, guitarist Robert Stoddard, drummer Nikey Alexander and bassist Mick Cripps, you wouldn't try to stop them. They also have the priviledge of being one of the loudest bands I've ever seen at the Troub...

....Until FASTER PUSSYCAT came on, who are now the loudest band I've seen at the Troub. FASTER PUSSYCAT are a new band in L.A. who have been making some noise thanks to singer Taime Downe. The band, singer Downe, guitarist Cawsare, lead guitarist Bren Muskat, bassist Walta Adams and drummer Jackie Jones, also write some of the best songs I've heard lately. Tune like "Best Whorehouse In Town" and "Another Slap In The Face" prove to me that this band may be the missing link between HANOI ROCKS and AEROSMITH. With a little Johnny Thunders thrown in, thanks to Muskat who has the same type of personality and stage prescence as Thunders. And Downe can put anybody in the shade image wise. Best song of the night was "City Has No Heart" (written about L.A.?) and a rousing version of the Stones "Star Star".

A night of real rock'n'roll - why can't there be more?

BENJIE GORDON

Pic Craig Petersen

TAIME DOWN and CAESARE (FASTER PUSSYCAT)

ROCK GODDESS/SAMURAI
Town Hall
Loughborough

A venue struggling bravely to get on its feet (ideal for metal - spacious stage, adequate standing room and an alcoholic watering hole - book it!), a fledging outfit learning to run with the pack and a once lethal trio that has for all intents and purposes shot itself in the kneecaps. I'll curtail this taster of gloom and doom and introduce you to the sonic boom...

SAMURAI - a band that grinds! The dedicated neckbrace merchants headbanged with the fury of hummingbirds (maybe with a little less grace grant you), some stood and gawped and yet more drained pints in the bar oblivious to the tidal wave of molten metal only next door. Why does this always happen? I'm presciently aware of it every time I set off for a gig, it's preordained - "There shall be wankers."

Even if Jimi Hendrix, Keith Moon, Bon Scott and Phil Lynot clawed their way our of their respective coffins, formed a band and went on the road supporting Culture Club the peacock people would still be found propping up the bar and preening themselves rather than even contemplate a look at the opening act. And people wonder why British metal is having a rough time of it!!

"Attack", "Weapon Master" and the SAVAGE like "Fighter" are all prestigious pounders that forge SAMURAI's induction into the Luffy crowds memory banks with deadly ease. ('Dish' from SAVAGE - "They sound like UFO don't they?" No, they sound like you actually! "Oh!" he says bemused. SAVAGE used to do UFO covers! Ha! Ha!)

The fists are shaking, the floorboards tremble, the whole edifice seems to yeild awry. I just know those huge blocks of polystyrene-painted-to-look-like-rocks will come tumbling down on my bonce any minute ala 'Samson and Delihla' - its epic!

Pic Alan'Flea'Lee

LEN WILLIAMS (SAMURAI)

Vocalist Len Williams bestirs himself to bound around like a beach ball bestrewn with all manner of flapping rags (obviously been raiding the council tip for stage gear - or mugging tramps). He growls, he yelps, and generally sees fit to make an unholy roaring noise over everything. Don't get me wrong for Loopy Len is a fine warbler and not into the bestial barrage of burping that lesser 'hardcore' (ooh I'm scared!) bands employ. The man can sing, the band can play.

The songs maybe go on a bit too long but don't tell me that JUDAS PRIEST had their act together in 1968 coz I won't believe you! I'm sure that the fans tonight got a pleasant surprise with SAMURAI and will be back again if the band hit our catchment area again. Go see em!!

ROCK GODDESS - oh Jesus. I do not want to write this OK? It's not enough to stick the knife in here, it needs a wrenching twist to make any impact.

Pic Alan'Flea'Lee

DEE (ROCK GODDESS)

The three girls came on, Jody in black leather, Dee newly coiffured, lights on, tension up - looking good. Volume DOWN, two crap new songs in a run - looking bad!!

GODDESS have elected for the laid back airplay path of SHY, FM and other such scrotal tumours. As far as metal circles go it's time to strap a bell on your forehead and shout "unclean".

Any fresh material is supposed to be progression right? This is blatant commercialism, playing Russian roullette with six bullets.

ROCK GODDESS are now so lightweight it's untrue, are they suffering from metallic anorexia? Even the old blazer "Satisfied Then Crucified" has shed the pounds. Can you believe they've hacked out major guitar parts?!! Slimming down is one thing, cutting your bollocks off is something else entirely!

Jody introduces a song about Elvis and the crowd boos. An abundance of songs from the forthcoming album that leaves me cold. One was kinda OK, "Gimme Sex" had some interesting moments, and no, not due to the subject matter but because as a song it stands up on its own.

Julie and Dee's harmonies were faultless but on such limp numbers like fighting a forest fire with a water pistol. Segments of Jody's vocals were stunning despite wallowing in muddy tracks. The girl could make millions in Andrew Lloyd-Webber musicals if she cut out the dalek impersonations. Classic voice-wasted.

A recurring focus of embarressment were the chants of "Getcha tits out for the lads!". It was a distinct and obvious lack of interest in the set that provoked this smut. If a cretin can't get into the music his warped mind finds something else to linger on and three attractive girls are an open target.

ROCK GODDESS still have the hardware for the job but their method of employing it is somewhat verging on the ridiculous. You don't phone up your old pals in the 5th SS Panzer Division, full compliment of motorized infantry and tactical air support just to rid your Mam's kitchen of mice.

The band got two encores but it was half-hearted cheering that incited the return to stage. I'm not normally a vicious bastard, honest, but the truth as I see it is that any coroners report on R.G.'s demise would read 'suicide'. Sorry girls, truly. Time to investigate life insurance.....

GAZ SHARPE

CHERRY BOMBZ
CBGB'S
New York

Why CHERRY BOMBZ travelled all the way from the U.K. to play a handful of concerts in the USA is a total mystery to me? Furthermore why hardly anyone came to see the band on any of their 3 New York shows is an even greater mystery?

CHERRY BOMBZ feature ex-HANOI ROCK guitarists Andy McCoy and Nasty Suicide, as well as Terry Chimes and Dave Tregunna (ex-CLASH and LORDS OF THE NEW CHURCH, respectively). The band also includes ex-"Top Of The Pops" dancer Anita Chellemah on lead (or should I say SLEAZE) vocals.

CHERRY BOMBZ opened their New York shows with the upbeat and memorable "House Of Ecstacy" (cue clever chorus of "Once You Cum You'll Never Leave"). During this song, while the male members of CHERRY BOMBZ were content to be as stiff as wooden soliders, Anita proved herself to be the raunchiest, most arrogant, talented, active (and best of all) sleazy female performer I have ever seen.

As the set continued with "Pin Up Boyz", "Pretending" and "Coming Down", Andy and Nasty began to loosen up and by the time the band began "Hot Girls In Love" and "Up Around The Bend", both were frantic. Andy, the potentially dangerous one with his still lit cigarette butts being tossed into the unsuspecting crowd, and his guitar being swung dangerously close to Anita's head, brought back memories of Razzle, Mike Monroe and HANOI ROCKS.

Pic John Ricard

ANITA CHELLEMAH (CHERRY BOMBZ)

The audience response, which was admirable on Thursday and laughable on Friday, was so loud on Saturday that the band returned for three encores! The first was the ancient B.T.O. (Somewhere there's a METAL FORCES "Penbanger" wearing a D.R.I. shirt saying to himself B.T.O.? Must be some new hardcore band!") song "You Ain't Seen Nothin' Yet". That awful selection was followed by an equally unappealing Southern Boogie rock garbage song entitled "Travellin' Band", which was sung by Nasty. The final encore was a welcome repeat of "House Of Ecstacy".

CHERRY BOMBZ live sound was similar to the sound of their "Hot Girls In Love" debut EP but with less emphasis placed on the bass and more placed on the guitar. This band isn't just a cute glam band as their press photos might suggest; live they are a powerful, sleazy street rock band. Their lightweight EP may disappoint some, but their live performance will disappoint none!

JOHN RICARD

DOKKEN
Hammersmith Odeon
London

DOKKEN were possibly better received by the Hammersmith crowd - always wary of support acts - than most, which has got to be a point in their favour. Despite being plagued by the almost obligatory sound problems awarded to support acts capable of blowing off the headliners, in this case ACCEPT, the band won me over fair and square.

However everyone present could sense that there was friction on stage, particularly as the word was that George Lynch was on the way out, to be replaced by Mike Batio (ex-HOLLAND), and Don Dokken gave the impression of a truly arrogant, egotistical frontman. Despite all this the performance was excellent, opening with "Unchain The Night" and roaring through the heavier end of DOKKEN's material (no ballads, this was Europe) including "When Heaven Comes Down", "Breakin' The Chains", "In My Dreams" (featuring the unique DOKKEN harmonies), "It's Not Love", "Lightning Strikes Again" and "Tooth And Nail". Sadly no "Pairs Is Burning" as George Lynch had told me they'd play.

The quality of musicianship in this group is outstanding, I'd love to see them headline. Mick Brown is an exceptional drummer, possibly one of the best I've seen; Jeff Pilson is an extremely agile and flashy bass player whilst Lynch is one of the many unsung guitar hero's. Ending the set with a rousing encore of "Into The Fire" (dedicated to Gaddafi) I couldn't help thinking what a loss this guy will be if he really is leaving the band.

DAVE REYNOLDS

Pic Matt Sampson

JEFF PILSON and GEORGE LYNCH

KOOGA
Wellington
London

After all the buzz that is currently surrounding this South Wales quarter, I must admit that I was looking forward to seeing them at London's new premier metal venue.

The band hit the stage to the powerful melody of the title track of their debut LP "Across The Water" and it was obvious from the outset that these guys are destined for fame and fortune. Comparisons are difficult since the band combine their own unique brand of melodic power rock with a pinch of yer UFO's and a dash of WHITESNAKE.

Despite a slight lack of image and a certain maturity on the part of the singer/guitarist, KOOGA have what it takes to attract large numbers of metal freaks.

Storming through a set of mostly LP material but including the odd newie, the band got everyone going haywire (no thrashing though) with anthemic rockers such as "Lay Down Your Love" and "Lifeline" demanding some serious headbanging. "She Walks In Beauty" was even more of a gem live than on the LP with keyboard wizardry predominating whilst "Like I've never known" saw them stray marginally into plod/ACCEPT territory but even this, their least brilliant effort is OK and easily listenable.

"Gabrielle" their only true ballad is a song of awesome proportions and has got to be a potential single/HM hit.

There was even a surprise during the second encore when Mr X of hardcore thrashers MAN (death as in dead of old age) proceeded to jam with some obscure cover version, the title of which escapes me, but by then everyone was drunk or freaking out or both so who cares.

To ruin the evening the legendary Oik from MFN and dubious cohort did their best to be obnoxious to all and sundry (succeeding) but this only went to enhance the memory of one of '86's best gigs so far.

DAVE CONSTABLE

ANTHRAX/ONSLAUGHT
Hammersmith Palais
London

Seeing ANTHRAX play live on British soil was for me, and I'm sure for many others too, the most awaited gig since METALLICA first visited these shores a couple of years ago.

Before the metal thrashing maniacs from New York, came ONSLAUGHT; the young Bristol thrashers who can already boast two excellent albums to their name.

Opening with "Let There Be Death" ONSLAUGHT looked visibly nervous playing before their biggest live audience to date, causing a lack of co-ordination on stage. The situation wasn't improved by broken strings and technical problems experienced by lead guitarist Nige Rockett during "Fight With The Beast" and "Contract In Blood".

Once the band had relaxed thought and the technical trouble had been resolved, ONSLAUGHT began to show their true colours and look the force expected of their talents. Climaxing their set with "Demoniac" and "Thrash Till The Death" the band won a deserved encore of "Metal Forces".

Despite their lack of experience on the live front ONSLAUGHT are still the best the UK has to offer in the thrash field and I'm sure they've learnt a lot from recent support slots with EXCITER (at the Marquee) and ANTHRAX.

Unlike the shambles of the CELTIC FROST gig two weeks earlier, thankfully this show was running bang on time and as the "Blues Brothers" intro tape blasted out of the P.A. it was time for "The HEAVIEST f**kin' band in the World... ANTHRAAAXXX!!"

The band opened with "A.I.R." from the excellent "Spreading The Disease" album and it was immediately evident that this was to be one of the great metal gigs.

An 1,100 strong audience was turned into a frenzy of thrashing bodies as ANTHRAX delivered an equal helping of classics from both of their studio albums. "Metal Thrashing Mad", "Panic", "Howling Furies", "Aftershock", "The Enemy", they were all here as the band hurled themselves around the stage like men possessed. And of course there was the aptly entitled "Madhouse" which had the crowd chanting the chorus in unison.

To be honest I found guitarist Dan Spitz's solo spot a little disappointing - I'd much prefered to have seen another number like "Medusa" included in the set - but as the band closed with "Soldiers Of Metal", nothing was going to take away the quality of this performance.

The band came back to encore with "God Save The Queen" and "Gung Ho". In between which, guitarist/stage lunatic Scott"Not"Ian began to take a few photos of the audience for the folks back home as vocalist Joey Belladonna conducted a "mosh" chant.

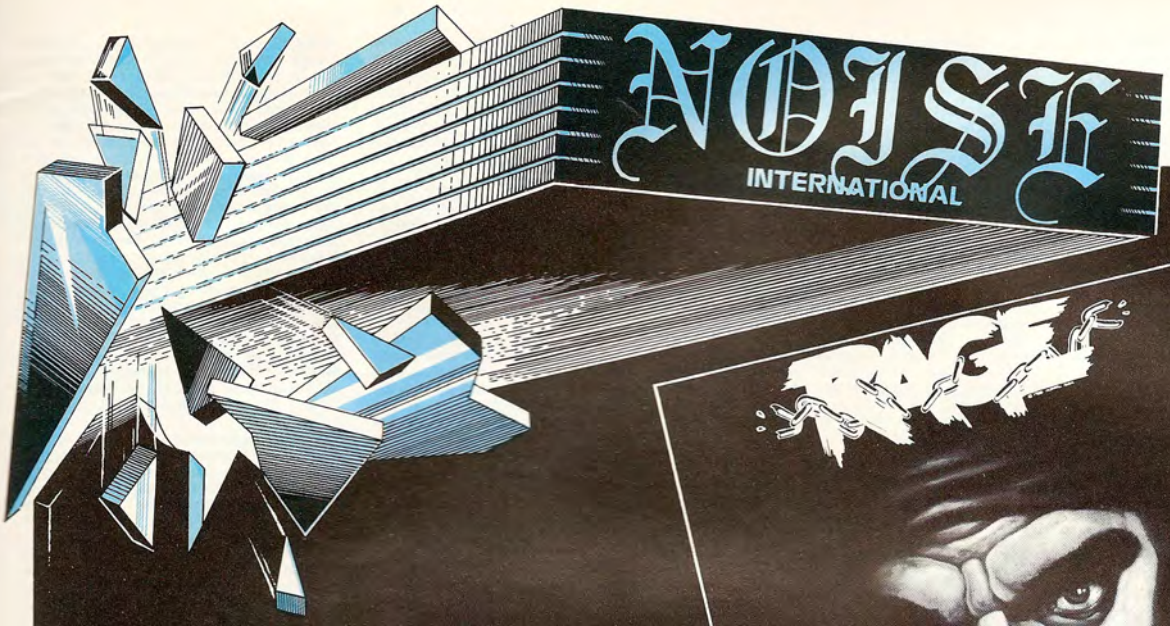
A final encore of "Armed And Dangerous" (An edited speed metal version) and ANTHRAX were gone, leaving an exhausted audience buzzing with anticipation of a promised return to the UK soon.

Well I've just heard that ANTHRAX will be supporting METALLICA on their European jaunt (including the UK) beginning in September which has got to be the ultimate metal tour! METALLICA together with ANTHRAX live? Yes, be there.. the future of metal lies here.

BERNARD DOE

Pic Gary Gershoff

DAN SPITZ [ANTHRAX]



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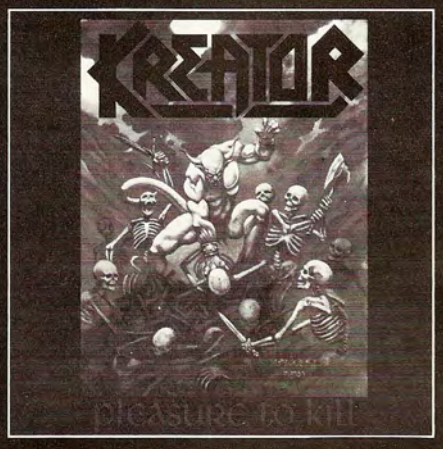

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WANT to trade live tapes and demos with many thrashers. My favourite bands are: Negazione, Cryptic Slaughter, Intense Mutilation, Larm, Voi Vod.. Write to: ARO Cp, 40 Rue De Nalinnes, 6090, Couillet, BELGIUM.

I'M into total trashcore. Looking for tape traders in the world. I'm into Slayer, Mayhem (NYC), D.R.I., Cryptic Slaughter, Death, Hellhouse, Arsenic etc.. All letters will be answered!! Write to Laurent Ramadier, La Cailloterie, Voivres, 72210, La Suze, FRANCE.

HELLO you animals! I am seaching for a heavymetal loving male/female/alien(?), who could also be interested in gigs, travelling, arts, politics, soccer, fantasy and fiction.. If you are what I am looking for you should/must write to 22-yearold allern in need of serious action. Dragonlady of Inferno, c/o Tina Pietikainen, PL198, 78201, Varkaus, FINLAND.

FRENCH metallist into: Motley, Metallica, M.Church, Ratt, A.Saint, Anthrax, W.A.S.P., and many others wishes to trade/buy live tapes with anyone in the world. I have also VHS video of Slayer, Hirax, Helloween, L.Death, M.Fate, Anthrax, S.Grave! Please send your list to: Stephane Douillard, 45 Sq. Georges Guynemer, 91070, Bondoufle, FRANCE.

I am a Japanese girl of 16. I am looking for pen pals of any age. I love Ratt, Bon Jovi, Rough Cutt, etc... Please send a pic if possible. Aki Imai, 332 Shiratoridai, Midori, Yokohama, 227 JAPAN.

GLAM/GLOOM/TRASHSTER into Smashed Gladys, Hanoi, Kix, Jetboy, Easy Action, NY Dolls, Sweet, T.Rex, Sisters of Mercy etc. Seeks glamsters M/F from L.A., UK, wherever. I'm a 22-year-old New Yorker and desperate for stuff on all L.A. & U.K. glam bands. Yvonne Garrett, 266 St. Marks 4, Brooklyn, NY 11238, USA.

HARDCORE, death metal thrasher wants to trade tapes with anyone, especially those with European concerts. Favs include: Slayer, Possessed, Celtic Frost, Hellhammer, Sodom, Destrution, Bathory, Death, DRI, Suicidal Ten., etc. Also looking for videos. I have several including 3 1984 Slayer shows. All letters answered. Write to: Ed Farshtey Jr., 14809, Northern Blvd., Flushing NY 11354, USA.

GUITARIST (16) interested in trading sheet music. Also anyone interested in trading tapes. I'm interested in Metallica, Iron Maiden, Possessed, S.O.D., Anthrax, Lizzy Borden and Jimi Hendrix. I want to hear from anyone especially from Ireland. Mike Prusek, 923 N. Soldano 92459, CA 91702, USA.

I want to correspond with young males and females into metal. I'm into power/speed/death/thrash metal: Slayer, Agent Steel, Tyrant, Kreator, Sodom, Destruction. Write back soon. All letters answered: Luiz 'The Animal' Roberto, Caixa Postal, 55077, AG Adolfo Pinheiro, CEP 04799, Sao Paulo/SP BRAZIL.

HI! I'm a Japanese girl of 21. I'm looking for pen pals any age. My favourite groups are Dokken, Ratt, Queensryche... Sumi Higuchi, 1-15-6, Hon-cho, Kawaguchi-City, Saitama-ken, 332 JAPAN.

N.Y. Rager wishes to trade tapes - I have a large list of tapes and am into all hardcore and metal, so write and send your list to: Dan Pettit, 431 Austin Road, Mahopac, N.Y. 10541, USA.

MALE aged 17 wishes to correspond and trade tapes with anyone from anywhere in the world. I have a large list of may obscure live and demo tapes from thrash/power/death/noise/hardcore bands. Immediate response to all letters is guaranteed. Luke Alberts, 852 Massachusetts Ave 5, Cambridge, MA 02139, USA.

16-YEAR-OLD skinhead into: Agnostic Front, Cro-Mags, Murphys Law, Meatman, D.R.I., Descendents, Circle Jerks, G.B.H., Good Humor, Crumbsuckers and all other hardcore bands. Wants correspondence worldwide with skins and punks male or female to trade albums and demos of 'core groups. Looking for Agnostic Front's "United Blood" EP. Will pay good money for it. For only those who really support the scene write to: Larry Frey, 709 15th Ave, Belmar, N.J. 07719, U.S.A. Only real moshers need reply. Wants punkette. Go Skins.

HELLO! I'm a 19-year-old Japanese girl. I like heavy metal and often go to concerts! My faves are: Ratt, Nightranger, Motley Crue, Bon Jovi, Van Halen, Billy Idol, Journey and more. I you will be my pen friend I will be very happy! Please write to me. Rieko Kato, 32-17 Maruyama 1 Chome, Funabashi-shi, Chiba 273, JAPAN.

SERIOUS tape trader into Septic Death, Desecration, Possessed, Excel, Inferno, Final Conflict, Dark Angel, Crude SS, and many more. Send you list to: Greg Gunthner, 13122 Izetta, Downey, CA 90242, USA.

REAL speed-power metaller interested in trading live and demo tapes (especially underground bands). I've got live tapes of: Omen, Nasty Savage, Steel Assassin, Overkill, Carnivore, Sacred Blade, Gravedigger, Hirax and many more. All good letters answered. Send list to: Lorenzo Bonaccorso, via F. Pacelli N.24, 00165, Rome, ITALY.

PENBANGERS

CANADIAN banger who loves METALLICA, Slayer, Exciter, Exodus, Omen, Accept, Dio, Black Sabbath, Motorhead, Anthrax etc I would trade live/demo tapes of any of these bands especially Metallica. I want an English penfriend to trade imports with. Your list gets mine. Jeff Weslowski, 3308 29th Ave., Regina, Sask, S4S 2P2, CANADA.

W.A.S.P. freak looking for contacts around the world who would be able to send me any W.A.S.P. vinyl released in their country. We will work out a trade. Also looking for Blackie's cod-piece with saw-blade. Willing to pay a good price for it. Write to: W.A.S.P.'s Nest, 207 St. Charles, Laprairie, Quebec, CANADA, J5R 2N8.

19-YEAR-OLD death thrasher into Slayer, Exodus, Deuce, Death Angel, D.R.I., and a whole slew of others. Want to trade tapes, shirts, buttons, flyers and anything to do with death metal or hardcore. All letters answered. Write to: Kevin Massey, 10503 46th Ave., Beltsville, Maryland, 20705, USA. (No posers).

ATTENTION: If anyone had recorded or knows of someonw who has any early or recent WILD DOGS live shows in S.F., Sacramento, Portland etc. or promo's mags articles, pictures etc. Please write to: Mike "The Blade" Savoia, 12814, N.E. 136th, Kirkland, WA 98034, USA.

MALE, wants to trade live/demo tapes with other bangers from anywhere. I am into Maiden, Motorhead, Slayer etc. Your list gets mine. Write to: Tjeerd Braaksma, Trye Tunen 21, 9073 GT Marrum, HOLLAND.

TAPE trader desperately seeking material by Angel/Giuffria/Sweet/Hanoi/Crue. Willing to buy or trade. Contact: Cos Cimino, 1 Gleneagles Crescent, Birches Head, Stoke-on-Trent, Staffs., ENGLAND.

METAL thrashing mad lunatic headbanger into Manowar, Metallica, Raven, Warlord, Iron Maiden, Anthrax etc. wants to hear from all maniacs into same for correspondence, demo/bootleg swapping etc. All letters answered immediately. Write: Ian Duncan, 13 Lutana Grove, Dernancourt, 5075, SOUTH AUSTRALIA.

BONDED By Blood brothers would like to correspond with all metalheads and deathbangers around the world. Guaranteed response! 15-year-old deathbanger into Venom, Slayer, Celtic Frost, Overkill, Bathory and all other death/black metal bands. 13-year-old metal maniac into Maiden, Metallica, Anthrax, Metal Church, Fate and Raven. I you are into total death metal writ to Andy Terhaar, 5319 Peterson, Flowermound, TX, 75028, USA or into metal write to Matt Terhaar, same address.

THRASHER will trade live tapes, demos and videos. Video: Slayer, Celtic Frost, Destruction, Messiah, Venom, Exodus. Seeks videos D.R.I., S.O.D. etc.. Demo: live: Cyclone, Death, Legacy, Slaugher, D.R.I., S.O.D. etc.. If interested write to Roberto Thrashing Madness, Rue De Gilly, 237 6090 Couillet, BELGIUM.

SERIOUS headbanger into Slayer, Whiplash, Tyrant, Metallica, Kiss, Metal Church, Hallows Eve, etc. Seeks worldwide correpondence also, Janice Wood I lost your address please reply immediately. Write: Steve "The Savage" Field, 6495 Poplar Hill Lane, East Amherst, N.Y. 14051, U.S.A.

I am a Brazilian HM fan looking to exchange records with other metal fans all over the wrold. Write to: Othon Hudon Vasconcelos, Caixa Postal 24164, Tijuca, Rio De Janeiro, BRAZIL.

I'M a 20-year-old male mosher from the New York City area. But doing some short time right now. Need 'pen pal's' bad!! Chick's that are into moshing out any out dated headbanging hicks. I'm into S.O.D., C.O.C., D.R.I., and Overkill and more... I classify myself as nothing but myself. Any ages. Picture will get letter back 'fast'. Write to: Cott, 8 - Mike Cserbak - 97621, Y.C.I.A., Annandale, N.J. 08801, P.O.Box 7, U.S.A.

I am a 15-year-old Japanese metal girl. I wanna correspond with metal fans in the world. I like Kiss, Twisted Sisrer, Raven, Anthrax, Madison and Y. Malmsteen. I'd like to exchange cuttings, tapes, magazines etc. Write me with your picture. Kai Sumita,2-7-5, Ichi-ban, Atsuta-ku Nagoya, Aichi 456, JAPAN.

17-YEAR-OLD 'banger heavily into Priest, Metallica, Anthrax, Megadeth, Exodus, Helloween, Exciter, Onslaught, Slayer, an'crushing mods. Also into more mainstream metal (NOT AOR) wants to communicate with 'bangers 16+ worldwide. Also wants to buy demos and bootlegs, send your lists and prices. Please write in English. I promise, all letters answered. SPEED KILLS! James D. McPhie, 61 Ravenswood, Forth, Lanarkshire, ML11 8DW, SCOTLAND.

HI! I'm a 17-year-old Japanese girl who is looking for penpals about the same age as me. I like Maiden, Ozzy, Anthrax, Toto etc.. (I'm a fan of Adrian Smith). My hobby is computer games. Yukkio Horihata, 24-19 Tomigaoka, Nara-City, JAPAN.

BORED Scottish hard rock fan would like to hear from other fans of bands like Icon, Legs Diamond, White Sister, Angel/Giuffria, Starz, Q5, Teaze, Touch, Dokken, WASP, Michael Bolton, Max Webster etc. Male or female, but NO puerile crap from "Rotting Corpses" etc and extreme thrash fans (eg Voi Vod etc.) I speak French and Italian, too, so write in those languages if you want. I like ANYTHING that isn't total speed/thrash/death. Write now to: Iain Head, 8 Rosehill Place, Aberdeen, AB2 2LE, SCOTLAND. All letters answered: Guaranteed!

20-YEAR-OLD metal freak into Armored Saint, Venom, Metallica, Black Sabbath, Iron Maiden and Anthrax, seeks to correspond with foreign females any age, from 16 to the grave. Especially from US and Europe. Photos if possible. Richard Lawson, 72 Sunninghill Drive, Clifton Estate, Nottingham NG11 8FL, ENGLAND.

THRASH vocalist, corresponder, trader, gig goer, seeks musicians, traders, writers. Former 'Demi Lich' now seeks band or plans new group with others for potential line up. Steve, 5 Mardale Ave, Dunstable, Beds., LU6 3PO, ENGLAND.

18-YEAR-OLD female heavily into: Slayer (Kerry Rules!!), Bloodcum and Razor. Also into C.O.C., Whiplash, D.R.I., most Canadian thrash bands, Celtic Frost and Wehrmact. Would prefer to hear from females and males who are into serious tape trading and lasting correspondance, any where (especially N.Y.-N.J., Canada and California). Write to Kim August, 42 Heron Street, Long Beach, New York, 11561, USA.

HI! I am a Japanese girl of 17-years-old. I love Motley Crue, Ratt, Europe, Metallica, Pretty Maids etc... Write to: Yuka Matsumoto, 15-2, Shogen 12 Chome, Izumi-shi, Miyagi, T 981-31, JAPAN.

19-YEAR-OLD male into Exodus, Megadeth, Anthrax, Celtic Frost, Onslaught etc. Looking for males and females from Europe and US. Christ Christaras, Grevenon 36, 18450 Nikea, GREECE.

19-YEAR-OLD metal freak who sees no need to write all this bullshit about being a rotting corpse-eating-death freak. I keep it straight and simple. I'm looking for penpals from all over the world to rap/buy/trade with. I'm more into buying than trading. If you've got what I want I will pay for it. No bullshit!! I will answer all letters. I am looking for demos, concerts, photos from Slayer, Metallica, Exodus, Onslaught, Carnivore, Death, DRI, COC and all other bands in the same vein as those listed. If you don't write that's your business but you're missing out on a chance to make a few bucks. Write to: Chris, 16016 Quarters Lane, Haymarket, VA 22069, U.S.A.

AMERICAN metalhead looking for tape traders worldwide to trade demos and live recording. Into Sabbath, Glacier, War Cry, Hades, Manowar, Trouble, Megadeth and many more too numerous to list. Your list gets mine. Dean Papazidis, 24 St. Charles Ave., Stamford CT 06907, USA.

BRAZILIAN metallist is looking for correspondents all over the world to trade live tapes, demos and albums. I have a huge list with almost 1,000 items. Many albums by Brazilian bands to trade. Also wanting to swop mags. Write to: Wilson Dias Lucio, Caixa Postal 15094, Cambua - CEP 01538 - Sao Paulo/DP - BRAZIL.

18-YEAR-OLD hardcore thrasher into Destruction, Metallica, Possessed, Celtic Frost, Kreator, C.O.C., G.B.H., Slayer, Exodus, etc wants to correspond with female thrashers. Is there such a thing? If there is write to:Kenny Lockhart, 12 Caponhall Road, Tranent, East Lothian, SCOTLAND EH33 2HD.

HI! My name is Kaori, I am a Japanese girl of 16. I'd like a pen pal of any age. I love Ratt, Bon Jovi, Stryper, Crue. I will be waiting for your letter. Kaori Fukuoka, 2210-14, Ainogootu, Susaki-shi, KOCHI 785, JAPAN.

HI! I'm a Japanese girl of 19. I play bass guitar in a rock band. I am looking for pen pals of any age. My favourite groups are Ratt, Loudness, Vow Wow, Motley Crue etc., please write: Mie Yabushita, 86 Imayashikicho-Nishino, Yamashina-ku, Kyoto 607, JAPAN.

I'M a UK metal merchant into: T.S., Destruction, Lizzy Borden, Evil, Helloween, Metallica and other metal. I'd like to write/trade with other defenders of the faith. Write/send list to: Matty Pringle, 11 Addycombe Close, Rothbury, Morpeth, Northumberland, ENGLAND.

I'M a 19-year-old Japanese female, into Def Leppard, Judas Priest, Maiden, Scorpions, Bon Jovi, Dokken, Crue and lots more. I'd love to hear from anyone from anywhere, so get writing to: Kaori Shimada, 406-66, Kawakamikigashi-machi, Nara-shi, Nana, 630, JAPAN.

23-YEAR-OLD female thrasher interested in swapping demos and live tapes of any underground metal bands from power/thrash/heavy metal. I have 200+ tapes and I need more to add to my collection.
Headbangers and thrashers wanting to be pen pals write as well. My faves are Celtic Frost, Bathory, Darkness, Kreator, Hellwitch, Onslaught, Metallica and much much more! Tape traders send you list or I will not reply. Write Bree, 6242 Queensloch, Houston, TX, 77096, USA.

16-YEAR-OLD male death thrasher into Necrophagia, Celtic Frost, Exploited, Helstar, Hellwitch, Slaughter, Possessed, Kreator and any other underground death/hardcore bands. I wand to trade demos and live tapes only with serious tape traders. Your list gets mone, so write or die to: Gravestalker, 6242, Queensloch, Houston, Tx, 77096, USA.

17-YEAR-OLD into Kiss, Slayer, Metallica, Anthrax, C.O.C, G.B.H., Overkill, Exodus, Frost etc., wishes to trade live/demo tapes with anyone who has same interests. Your list for mine. Send lists to: George Norton, 36 Newell Pl., No. Arlington, N.J. 07032, USA.

23-YEAR-OLD Brazilian headbanger into old Priest, Old Maiden, Old Saxon, Motorhead, Lemmy is God! Old Raven, Avenger, Chateaux, Tyson Dog, Desolation Angels, Grim Reaper and many more great British band, wants to trade correspondence with British bangers and trade rock info, live posters and tour programmes. Write to Eduardo S. Bonadia, Caixa Postal, 15094, Cambuci, Sao Paulo, SP CEP 01538, BRAZIL.

MANIAC death thrasher wants to trade demos and live tapes with other thrashers like me. I'm into Seaweed, Hatred, Necrophagia, Cryptic Slaughter, Possessed, Slayer and anything else that smashes skulls. Send lists to Brian Bender, 12250 S.W.67 Ave., Miami, Fla. 33156, USA.

HEY, Shokk Rokkerz!! I'm a 17-year-old glam fanatic tape trader (audio only) into: Kiss (many live shows), Hanoi Rocks, Poison, Ruby Slippers, Crue, Wrathchild, Ratt, Candy etc, etc.! I also trade and own Slayer, Metallica, Venom and other thrash metal tapes. I want anything on Poison (L.A.) and Kiss! (Clippings etc). Your list gets mine. Get your lipstik fix for kix in '86 and write to: Joe 'Poison' Motley, 110 Milford Avenue, Stratford, Connecticut, 06497, USA.

LUNATIC THRASHER: wants to buy demos, live tapes, t.shirts and patches of following bands. Metallica, Possessed, Exodus, Iron Angel, Megadeth, Destruction, Agent Steel, Sodom, Whiplash, Razor etc. Top prices paid. Send lists to: Keith Radcliffe, 97 Eagleswell Road, Llantwit Major, S. Glam., SOUTH WALES, CF6 9UD.

I'M a Japanese girl of 16. I am waiting for your letter. I love Ratt, Dokken, Mama's Boys, Accept etc. (Please send a pic if possible). Please write!!! Shino Onodera, 2-1-20-505 Azuma Narita-shi, Chiba-ken, JAPAN.

HI! I'm a 21-year-old girl named Minako. I like Van Halen, Ratt, Night Ranger, Scorpions and so on. Please write to: Minako Esaki, 3-33-15, Wakahisa Minami-ku, Fukuoka, 815, JAPAN.

15-YEAR-OLD thrasher into the likes of Metallica, Celtic Frost, Death Angel, Excel, Death Militia, Exodus, Slayer, Megadeth, D.R.I., Destruction, and anything else that kills. Wishing to trade demos, live tapes and flyers. Every letter will be answered. Write to: Chris Gaffney, 2165 Las Gallinas, San Rafael, CA 94903, USA.

CHICKEN Skanker into Kreator, Hirax, Sodom, Cryptic Slaughter, Excel, Terminal Death, Death (God!!), Genocide, Insanity, Warhammer, Looking to trade with only serious traders who are quick and reliable. I have about 850 tapes and accumulate more everyday. So, what are you waiting for? Write to: Brad Cohen, 1 Wall St., Fort Lee, N.J. 07024, U.S.A.

I'M a radio DJ and one of the organizers of the first big Polish heavy metal festival METALMANIA'86. I'm into Metallica, Slayer, Helloween, Running Wild, Exodus, Griffin, Sestructor, Razor, Motorhead, Agent Steel etc. I'd like to trade records/tapes with metal maniacs from all over the world. All letters answered! Also any bands that have demos or records please drop me a line if you wish to get airplay in the biggest metal show on the Polish radio.
Kris Brankowski, Box 62, 56400 Olesnica, POLAND.

UNIQUE!! Exchange more than 4800 concert and backstage pictures and also live tapes, magazines, t.shirts, badges, tour programmes.. of: Metallica, Exodus, Ratt, Destruction, Crue, Slayer, Discharge, Broken Bones, Dio, Anvil, T.Sister, Black Lace, Running Wild.. Write to: Alain Robette, 5 Rue Des Desportes, 7620 Bleharies, BELGIUM.

24-YEAR-OLD metal maniac is looking for penpals all over the world. I'm into everything from thrash metal to progressive hard. All letters answered. Write in English or Spanish to: Cesar Fuentes Rodrigues, Independencia 1392, (1100) Capital Federal, ARGENTINA.

WANTED: All Wild Dogs and Savatage live/demo tapes, photos, videos etc. Plus any live videos of Raven, Metallica, Tokyo Blade, T.Sister, Accept, Anthrax, Kiss and Armored Saint. Alis if any beautiful single metal women 17-20 read this magazine in the Northwest write: Mike Savoia, 12814, N.E. 136th, Kirkland, WA 98034, USA.

ATTENTION all metalheads, punks and skins. I'm a 15 yearold hardcore thrasher looking to trade live/demo tapes with others into same: Nuclear Assault, Broken Bones, Exodus, D.R.I., Bathory, Possessed, Cro-Mags, Celtic Frost and more. So send your lists now. All letters will be answered. Phil Ferriero, 534 Kearny Ave., N.J. 07032, USA.

18-YEAR-OLD power driving thrasher into Anthrax, Bathory, COC, Razor, Onslaught, Exodus, Anvil, Destruction, Slayer, Voi Vod well to be honest anything that's fast and f**ks your Gran's hearing up. Would like to correspons with anyone into Speed/Death metal. Send photo if possible. Wimps can take a flying f**k. Write to: Tim Benger, 38 Beacon View, Coleford, Nr. Bath, Somerset, BA3 5PE, ENGLAND.

METALLIST female New Yorker wants Pen-Palz. I'm heavily into Metallica and Anthrax. Also I like the Sex Pistols, Overkill, Plasmatics, Maiden, Priest, Joan Jett, S.O.D., Wendy O'Williams and starting to thrash to Exodus and Exciter. I wanna know what's fast and heavy. Pleez write me - my name is Melody but my nickname is T.R. I'm especially interested in people from England and other European countries! Thanx!! T.R. Melody, 6917 14th Ave., Brooklyn, N.Y. 11228, U.S.A.

POUNDING thrasher wants video tapes (I will pay). Into: Slayer, Dark Angel, Sodom, Kreator, Exodus, King Diamond and other aggressive death metal. I want good reasonable production. Michel de Doelden, K.Kerkstraat 1P, 4531 CL Terneuzen, Zeeland, HOLLAND.

METAL FORCE fanatic looking from a penbanger to write to. I'm cracked on Metallica, Exodus and anything at the same speed. I also play Aria bass guitar.
M. Burton, Royston, Lhassa St., Holyhead, Gwynedd, LL65 2AU, N. WALES.

VENOM lover interested in all what exists of this evil occult band. I like to buy all the tapes or videos by them. Alinde Letsch, Karel de Geerstr 1, 2522 PA, Den Haag, HOLLAND.

HARDCORE thrasher (19) is looking for female thrasher from Holland, Belgium and Germany for correspondence and friendship.. I'm a guitarist/vocalist with Thanatos, also into Slayer, Death, Frost, SOD, Possessed, and even Metallica.. Send letter and photo to: Stephan Gebedy, Dordtselaan 27F, 3081 BD Rotterdam, HOLLAND. P.S. No "Black Witches".

DEATHCORE thrasher into intense bands like Death, DRI, Voor, Accused, Kreator, Capitalist Alienation, Voi Vod, Siege, NYC Mayhem, Larm. Wants to hear from any thrashers to trade demos and live tapes and other material. Chris Petit, 301 Delage Apt 212, Beauport, Quebec, CANADA G1E 6C5.

17-YEAR-OLD raging death thrasher. I die for the sounds of Kreator, Possessed, Destruction, Sodom, Slayer, Celtic Frost, Bathory and King Diamond. I also thrash to the sound of Slaughter Lord, Australia's first real thrash band. I would like to correspond with bangers into the same mayhemic sound as me from every where especially Germany and Bay Area bangers. Mel Smith, 22 Cartela Cres, Smithfield 2164, NSW, AUSTRALIA.

HELLO! I'm a 15-year-old Japanese girl living in Tokyo. I love Accept, Ratt, Motley Crue, Heart, Night Ranger, Billy Idol, Van Halen etc.. I would like to exchange magazines with you if possible. Please write to: Masako Sasaki, 2-117, Roppongi, Minato-ku, Tokyo, JAPAN.

FEMALE with long blond hair, hazel eyes. I'm looking for exciting pen-pals. My interests in music are: Crue, Metallica, WASP, Ozzy, Sabbath, Maiden, Priest etc. Send photo if possible. All letters answered write to; Chris Calta, 7520 Deerfield, Parma, Ohio 44129, USA.

WANTED heavy metal videos. All headbangers pick up your pens in Japan, USA and Europe and send video lists to: Bill Baran, 14 Havenbrook Blvd., Willowdale, Ont., M2J 1A4, CANADA.

20-YEAR-OLD HM freak mainly into Night Ranger, Dokken, Ratt, Dio, Lee Aaron, Keel, Angel, Motley Crue, Van Halen, Y&T would like to swap live tapes of any of the above or cutting etc or if you'd just like to write, especially USA or Canada, write to: Mark Wyatt, 35 Chatterton, Letchworth, Herts., SG6 2JY, ENGLAND.

21-YEAR-OLD male, into Queensryche, Q5, DIO, Manowar, Y&T and many others. Are there any rocking girls (17+) out there, especially in the USA, UK and Scandinavia, who are also hungry for rock? Please write to: Kai-Oliver, Am Pfarrholz 36a, 4800 Bielefeld 15, W.Germany.

HELLOW, I am a 19-year-old boy who would like to correspond with people who love Mr.Mr., Stryper, REO Speedwagon and so on. I am waiting for your letter, whoever you are! Please write to Junya Aoki, 20-171, Ichikawa, Ichikawa Ct, Chiba, 272, JAPAN.

I'M a 19-year-old female thrasher seeking correspondence with male thrashers and hardcore fanatics! I hate posers and tape traders. I'm into Trouble, Anthrax, D.R.I., Celtic Frost, Destruction, Voi Vod, C.O.C., Exodus, Megadeth, Zoetrope, Possessed and old Metallica. Also starting fanzine. All letters answered. Leslie Lindaver, 3032 W. Belden, Chicago, ILL 60647, USA.

DEATHROW ZINE - is looking for tape traders for our fanzine. We are going to have a classified section. Punk or thrash metal only please. This is free of course. Deathrow Zine c/o Harold Vrooman, 185 Richmond Ave, Amityville, NY 11701, USA. P.S. We trade tapes too.

TAPE Recording Escort Service is looking for serious tape traders, into doom/progressive/class metal. Our faves include: Trouble Overkill, Nigromantia, Hittman, Fatal Violence, ESP, Have mercy, Savatage, Jag Panzer, etc. Your list gets ours! Metal Empire Productions, Ribeslaan 46, 2641, CK Pijnacker, HOLLAND.

"Penbangers" is a free service but please keep it short. Send your letters to: METAL FORCES, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 OEP, ENGLAND.

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